

TWENTY-EIGHT PAGES.



# THE NEW YORK



# DRAMATIC MIRROR

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Photo Schrey, Chicago, Ill.

EDWARD B. HAAS.



## THE MATINEE GIRL



IN the light of Mr. Mansfield's declaration that Peer Gynt "is the symbol of a man's soul," the dramatic poem, splendidly staged as he produces it, is not so darkly obscure as humorists profess to find it.

It is of the class of Everyman and Mary of Magdala plays that send broad shafts of all illuminating light upon the soul. Peer Gynt typifies the three stages of the average man's life. First, in his youth, with its dance of the senses, its cruelty of the young savage, its dreams of his empire of the world. Second, middle age, with its curtailment of vision and imagination, its craftiness, and its submission to the rule of avarice. Third, broken old age, with the creeping chill and long shadow of death upon it, while it seeks shelter in the arms of a good woman, who represents forgotten ideals, the neglected anchorage of life.

Over these three ideas plays the witch dance of shadows, the ideas within ideas, the thoughts born of greater thoughts. The play is long and is bafflingly complex, but if one hold to the primary idea of the three stages of the man's life, all the incidents being mere fantastic embellishments of these, he need not be submerged in the mental intoxication of which so many humorously or sagely complain. For Mr. Mansfield—he has never played role with more startling contrasts. Not Dr. Jekyll and Mr. Hyde called for so complete transformation as that of the yodelling, rollicking, pleasure-mad lad of the mountains to the rich and crafty cosmopolitan thirty years have made of him, nor the later, broken-spirited man who comes home to the little mountain hut to complete the cycle of life by the final, commonplace act of dying. It is a tremendous dramatic essay. It will not be popular, but it will be another of the superb pictures with which Mr. Mansfield will adorn his gallery of satisfying achievements. And it will teach a greater lesson than all of his other roles, that the man who wants to be "The Raiser of the World" must create that world for himself, and must find its stability in the love and faith of a good woman.

Edna May has been writing in London what should have been by all laws of fitness entitled the Lamentations of an Actress.

"To answer all the calls upon me," she is said to have said, "it would be necessary to keep a staff of secretaries, a private bank, an inquiry bureau, a matrimonial agency, a lunatic asylum, a circuit of almshouses and a cathedral. In order to successfully manage these enterprises I should have to need the financial genius of a J. Pierpont Morgan, the psychic insight of a Dr. Reich, the wisdom of Solomon, and the kindness of an angel. This is not hyperbole, but fact."

"Take, for instance, the case of admirers. By this I do not mean the 'stage door Johnnie.' That class of person has been, I believe, completely snubbed out of existence by a race of actresses more jealous of their self-respect than was some years ago customary."

"But there is always the dreadful man who is going to shoot himself if he cannot speak to one for a few minutes. He crops up every week or two. Indeed, one of my maids, endowed with a sense of humor, had her own formula for announcing such persons: 'There's another suicide on the mat.'"

"This may sound funny, but at the same time it is heart rending. Sometimes to prevent bloodshed I have given the miserable gentleman an appointment, and then immediately set to work to discover to whom he was most nearly attached by ties of blood in this world. Then I have appealed to him for the sake of his mother or sister, and usually have sent him away happy. It is not my fault that I have not committed bigamy a thousand times."

"I hope that I am betraying no confidence when I say that noblemen have sought my hand. But, then, hair dressers' assistants have also proposed to me."

"All these cases are not lightly settled. Last year, for instance, a man, San Francisco man, fell so madly in love with my picture, as he said, that he came all the way from the Pacific Coast to Brooklyn to commit suicide at my feet. I'm very glad to say that the police learned of his intention and frustrated it, but for days afterward I was dreadfully upset and very unhappy."

"On the other hand, dozens of lovers write me of their troubles, and ask me to patch up their quarrels. This, whenever possible, I do."

"Then there are the married people. They seem to be terribly afflicted with babies. When first I got to England the name 'Edna' seemed to be new to English ears, and by every post I got letters from fond parents who had a new little girl whom they had christened Edna, and for whom they desired a small souvenir."

"This practically meant that I had to act as godmother to an army of unknown children. Fortunately, just as I was on the verge of this through buying christening presents I

discovered that one woman had had three children, all of whom were named Edna, in six months. Since then I have been more careful in giving my services as godmother."

"But much more pitiful than these are the begging letters. From these I am sure that the applicants are convinced that every Friday I receive a check for \$5,000,000."

"I do not believe that there is a charity in the New or Old World to which I have not been asked to contribute. These applications I have, for the most part, to put regretfully to one side. Though my income is supposed to be large, I am forced to spend every penny of it."

"But some of the appeals cannot be resisted. There are working girls who want their sewing machines taken out of pawn, and they send me the tickets. There are people who have saved some money and want only a small additional sum to set themselves up in business. There are families who are starving and come to me as a last hope. There are fellow players who have come absolutely to their last cent. There are young couples who want downes in order to get married. What can I do? I cannot give to them all."

"At first, I confess, I did try to keep pace with the demand. But it was not long before I found that I had been duped, so I had to start a little charity organization of my own. Out of my own purse I have had to pay people to make inquiries in distant suburbs into terrible tales of distress. When they have been true tales I have done what I could; but, sadly, often I am sorry to say they were fearful impostures."

"I must mention, too, the host of persons who bring up some pretext or other to be introduced. It requires an enormous amount of tact to get out of these introductions. If everybody called who expressed a wish to call there would be a queue of people from the Aldwych Theatre to St. Paul's."

"Now we come to the tradesmen. By every post I am inundated with applications from shopkeepers. Dressmakers in every part of London have frocks which they want to call the Edna May. Milliners besiege me, and chemists compass me about. The hardest to escape are the drug stores. They send me cold creams. 'If only you will use this cold cream,' they say, 'you will never use any other, and then no other woman in the world will ever use any other and our fortune is made, not only ours, but our children's childrens.'"

"The worst of it is that I am conscientious—painfully conscientious—and have wasted hours experimenting with cold creams, for no other motive than to be able to write a sweet letter, saying that it is the nicest cold cream I have ever used."

"The same sort of thing applies to tooth powders. As far as I can judge, I ought to be exhibiting my teeth on every tin of paste or bottle of powder that is sold. As for hair restorers, that should have prevented my going bald, their number is only to be calculated by algebra, I simply have to draw the line somewhere, otherwise I should ruin both my outward and my inward self. I should walk about smothered in cosmetics, and holding one person's cocoa in one hand and somebody else's dyspepsia cure in the other."

"It breaks my heart to refuse all these nice people, but I am compelled to. If I were to eat, drink and wear all the things that are thrust upon me there would have to be not one little me, but hundreds of us."

Shawism is to visit us again, in company with bursting buds and unfolding leaves and specifics for blood made purple turgid by too much dining in the passing winter. Shaw and Spring seem to have become dramatic synonyms. It was in the Spring that Winchell Smith and Arnold Daly made their infant sortie with Candida, an infant that grew straightway into a giant success.

So we shall have Widowers Houses in four weeks of special matinees at one house, and another essay of Mrs. Warren's Profession at another. The strongest plea that can be made for Mrs. Warren's Profession is that the profession will be defended by one of the half dozen greatest American actresses. Although Mary Shaw played Mrs. Warren so ably that its realism stirred the New York police to overt acts on its one consecutive performance, the author pins his faith to her.

"No Shaw Warren, no Shaw play," was his ultimatum.

Now that the censors of the bench have decided that Mrs. Warren's Profession is a highly moral play, the quality of the acting will probably be diluted to prevent further butting in by inquisitive roundmen. Also these tickets might read: "To be used only by persons over thirty years old." But the management tells me it has not designed this for an exclusively man's play.

The Matinee Girl congratulates Maclyn Arbuckle upon having achieved another step on the high road of his determination. Two years ago he announced his purpose to appear in "close to the soil" American plays, and to play close to the soil, American characters. The new play is The Round Up, and should, by sign of its title, be a swift action, cowboy, bad man come to town, vehicle for the stately star of The County Chairman. One misgiving I have. If this third year clean up of all the money in one-night stands with The County Chairman, hasn't reduced his avoirdupois, how can Mr. Arbuckle gracefully swing a lasso, or swiftly bestride a galloping broncho?

The County Chairman recalls that New York has seen no stage George Adams for two years. We expected him to produce A Midsummer Night on the Nile, or an Egyptian extravaganza with a chorus of dancing nuns, at least, after that famous African tour. But out of the Libyan desert he has brought us nothing but a great silence.

Mrs. George Primrose, by kind permission of her husband, will make her appearance with the Primrose Minstrels on the Western tour this week. The appearance of a pretty white face against the black human background should be as effective as a lily on a muddy pond, and Mrs. Primrose's fine soprano in the waltz song from Princess Bonnie and with a male minstrel chorus should be a pleasing innovation.

## THE MATINEE GIRL

## AUGUSTUS PITOU'S DAUGHTER WEDS.

Louise Ruth Pitou, daughter of Augustus Pitou, was married on Feb. 28 to Isaac L. Wolf, of New York, at the winter home of the bride's parents on Jupiter Island, Florida. The couple will spend their honeymoon visiting the different Southern Winter resorts.

## LATEST PARIS NEWS.

Electra at the Comedie—Revival of De Vigny's Chatterton—La Secour—Notes.

(Special Correspondence of The Mirror.)

PARIS, Feb. 11.

Many a writer has been tempted to put into his own language the sombre story of Electra. Voltaire, Corneille and Alfieri have in their time yielded to the temptation, and now it is the turn of Alfred Polzot, whose excellent translation of this great tragedy of Sophocles has been accepted and given by the Comedie Française. M. Polzot's work was first produced at the old Nouveau Theatre (now the Theatre Réjane) in June, 1905, and was afterward given with great success "in province" by M. and Madame Silvain. The translation of the play and especially the verse of M. Polzot, has given great satisfaction to the more thoughtful dramatic critics here, and Adolphe Brisson, the eminent critic of the Temps, devotes several columns of his weekly article to saying nice things about M. Polzot and Madame Silvain. This actress, in the role of Electra, achieved a great success. She astonished many of her admirers by the remarkable talent that she displayed. Physically a very handsome woman, she looked the part to perfection with her Greek profile. The somewhat unsympathetic role of Clytemnestra was rendered by Mlle. Dudlay with such dignity and grandeur that the unlovable Queen of Mycenae earned great applause from the audience. And both MMs. Albert Lambert and Silvain acted with their usual charm and skill. It was a soirée worthy of the House of Molière and worthy of its able director, Jules Claretie.

To enable M. Rollan, a young actor who gained the prix de comédie at the last competition at the Conservatoire, to make a worthy debut at the Odéon, Antoine revived Chatterton, the well-known play of Alfred de Vigny. Chatterton, as everybody knows, was the young English poet of the eighteenth century who, lacking the courage to face the struggle for life, put an end to his days while still a mere youth. This play of De Vigny's is not without a certain historical value, and it is interesting as showing the kind of literature that appealed to a bygone generation of theatregoers. It is sad, dull and very prosy. Moreover, if Chatterton were really the kind of person that M. De Vigny describes him he would not in real life have gained the sympathy of any sensible individual. He has really nothing to complain of. He is young and celebrated. Publishers ask him for copy and are willing to pay him for it. What more can a man want? Even if he were at times rather short of money, what of it? He would be in excellent company. He was probably never so poor as Goldsmith and a score of others, who, however, did not commit suicide. He was no doubt a weakly, neurasthenic youth, for he cursed the world that forced him to earn his bread. He might have cursed it had it refused to allow him to earn his bread, but that it did not do. There are, too, many improbabilities in this play. Why did Lord Talbot, college friend of Chatterton, witness of the budding glory of his talent, and at the same time of his poverty and misery—why did not this noble lord help his friend? How was it that the Lord Mayor who listened to write to the young poet and to send him aid could do nothing more for him? Nothing is explained. It is "wrapt in mystery." And the Quaker friend who talks and talks! He is very thing. So Chatterton dies, and so does the pure young girl that he loved, and no doubt our great uncles and aunts wept softly as the curtain fell on such a harrowing scene. But we—are we a harder hearted generation? The part of Chatterton was admirably played by the young debutant, M. Rollan. He played it with all the ardor of his twenty years. Chatterton, too, was twenty. As the years pass by M. Rollan will gain in experience and will no doubt develop into a great actor. Twenty years hence he will perhaps again undertake the role of Chatterton. Such a part needs at least twenty years' experience, and even then I doubt if any actor could play it without fatiguing the audience. It is not the fault of the actor, but of the author. Such plays as Chatterton have had their day, and M. Rollan was unlucky in having had such a play chosen for him wherein to make his debut. Possibly he chose it himself. Youth is overconfident.

Mlle. Bellanger in the difficult part of Kitty Bell was not altogether a success, but M. Duquenne was excellent as the miserly husband, and it was not M. Mosnier's fault if as the loquacious Quaker the audience at times grew a trifle weary of him.

The Maison des Ingés had a very short run at the Odéon, as I feared it would. It was too full of legal phraseology and too lacking in action.

With Sophocles and Alfred de Vigny here is our old friend, Murger, whose book on Paris Bohemian life has so misled and deceived many a young fellow coming here as a student, for alas! life as depicted by Murger no longer exists in the Quartier Latin. His Le Vie de Bohème has inspired M. Ferrier to write a very good "book," to which M. Hirschmann has composed fresh and tuneful score, and on the stage of the Bouffes-Parisiens Mlle. Mariette Sully sings and plays gaily and joyously the role of the delightful Musette.

The Athénée's run of luck has not continued with La Pionette, which has been withdrawn after a run of only moderate duration. Nor do I think that the play which has replaced it, La Secour, by M. Tristan Bernard, will meet with a better fate. La Secour is too milk and watery to please the average Paris theatregoer, and it is very unlike anything that M. Bernard has done hitherto. It is the story of a charming little girl who touches pitch without soiling her fingers. M. Lehoucq is the father of two girls. Lucile is twenty-five and of a melancholy disposition; her sister, Jeannine, is only seventeen and is bright and gay. Lucile is engaged to be married to an amiable worldling by name of Rimbert, but she really is in love with a certain Dr. Bariller, and she persuades Rimbert to break off the engagement. He does so and every one thinks that Lucile has been badly treated, and it is very unlike anything that M. Bernard has done hitherto. Her sister, Jeannine, who does not know the truth, vows that she will restore the faithless lover to her gloomy sister. She has been away on the conventional voyage and consequently has never met Rimbert. She finds him cher Rita, a danseuse who used to be his mistress. Rimbert at once falls in love with Jeannine, who, in his ignorance, he takes to be a charming member of the demi-monde. Jeannine, too, finds it in her heart to love Rimbert, but feels that it would be very wrong to do so, considering that he is the man whom she hopes to restore to her sister. So she seeks safety in flight, as the situation has become too difficult for her. But at last she learns that sister Lucile's thoughts are only for the doctor, so all ends happily and the play finishes with a double wedding.

La Secour is extremely thin. It would, in fact, just make a pretty little short story and nothing more, and considering how very closely French girls of good family are looked after, it is highly improbable. It was well acted by the Athénée company, M. Leubas as the timid doctor being particularly natural and sincere. M. Lefaur was very sympathetic as Rimbert, and Mlle. Goldstein was altogether delightful as Jeannine.

Curiously enough, Mlle. Bellanger, who has been playing the part of Kitty Bell in Chatterton at the Odéon, attempted to commit suicide yesterday afternoon by throwing herself into the Seine. Fortunately she was rescued in time. As she did not appear at the theatre in the evening, and as no understudy was available, the performance of Chatterton could not be proceeded with, and the audience after having their money refunded were dismissed. Mlle. Bellanger has recently lost her mother and has been greatly depressed in consequence. It is to be hoped she will make no further similar attempts.

Raoul Le Boucher, the well-known wrestler, died two days ago in the South of France. His death is attributed to tubercular meningitis. He was only twenty-four.

It is rumored that Madame Réjane will shortly return to the Vaudeville and be reconciled to her

husband, M. Povel, in spite of the divorce that has been pronounced. Should that event come to pass it is probable that M. Povel will succeed Madame Réjane as director of the theatre in the Rue Blanche. Réjane hitherto has not done very well in her new theatre. She is always changing her programme.

The Queen of England, when in Paris last week did not omit to pay M. and Madame Hippodrome a visit. She and her suite were met at the entrance by the "Animal King" (Bostock) and escorted by him to their boxes, which were charmingly decorated for the occasion. They remained for the entire performance, and on leaving the Queen personally complimented Bostock on the superb building and the excellent programme. King Edward at the last minute was prevented from accompanying the Queen, but honored the establishment with a visit a night or two later.

—SICUT HAVES.

## PROFESSIONAL DOINGS.

The Church of the Mariet Priars, in Paris, has been let to a Paris paper, Le Sec, which is having the interior altered for theatrical purposes. The clergy were driven from this church by the separation law.

Walter McCullough, who has been playing leads with the Frank Leake Stock company, has organized a company of his own at St. Paul, Tex., under the name of the Walter McCullough Stock company.

Anna Wilks, now playing Dorothy in The Wizard of Oz, has under consideration an offer to be starred next season under the management of Spencer and Aborn in a new musical comedy-drama.

Frederick Lane has been engaged by Liebler and Company as stage-manager for William Faversham and will play the role of Malcolm Petrie.

Preparations for Liebler and Company's production of Mrs. Wiggs of the Cabbage Patch in London have been completed. The American company, headed by Mrs. Midge Carr Cook, will open at Terry's Theatre on April 21.

Mayor Tom L. Johnson, of Cleveland, Ohio, has announced the engagement of his daughter, Elizabeth Flourney Johnson, to Signor Frederico Mariani, of Milan.

Lena Ashwell has obtained the British rights to Grace Isabel Colborn's translation of Liebleit, now running at the Berkeley Lyceum under the title of The Heekoning. Miss Ashwell will produce the play in London this Spring. She also intends to make a London production of The Undercurrent, by Victor Mapes.

A. Ward Birdsell and Vira Stowe, both students at the American Academy of Dramatic Arts this Winter, are organizing a stock company to play at the Shubert Theatre, Newark, opening on March 25. The organization will be known as the Birdsell-Stowe Stock company.

F. C. Whitney is spending the Winter at Nice, but will return to America early in the Summer.

Frank Deshon is to be the principal comedian in The Snow Man, and Ida Hawley has been engaged for an important role.

During Annie Russell's engagement of A Midsummer Night's Dream in Toronto, Catherine Proctor, who plays Hecuba, was the recipient of many social attentions in her home city. Wednesday morning Miss Proctor spoke on "Dramatic Expression" to the Shakespeare class of the Margaret Eaton School of Expression, after which giving, by special request of the principal, the potion scene from Romeo and Juliet. Friday afternoon this school gave a reception. Friday evening after the performance of the Toronto College of Music gave Miss Proctor a reception and supper, having her former classmates of 1900 to welcome her back to her alma mater.

At the Hudson Theatre on Tuesday, April 9, the Actors' Society of America will give its third annual New York benefit in aid of its building fund.

Adele Ritchie has been engaged by the Shuberts for an important role in support of Eddie Foy in The Orchid. Miss Ritchie's last engagement in musical comedy was in The Social Whirl at the Casino. The role which she will impersonate in The Orchid will be Lady Violet Anstruther, principal pupil of Barwick's Horticultural College.

Fire destroyed the barns on the property of Charles Dillingham, near White Plains, on Feb. 28. Fifteen valuable dogs and four horses were burned. The loss is put at \$25,000.

Samuel H. Shank, United States Consul at Winnipeg, Man., and Madame Norma Romano, late principal soprano with the Savage English Grand Opera company, were married at Minneapolis on Feb. 28.

Marcus R. Mayer has gone to San Francisco to undertake the general management of the San Carlo Opera company, of which Henry Russell is director.

W. A. Brady has been awarded the lease of the pier and theatre at Asbury Park for next Summer. The lease is awarded annually to the highest bidder.

Jane Peyton returned to the cast of The Three of Us on Feb. 28. She had been suffering from an attack of the grip for two weeks, and her part had been played by Ray Beveridge, general understudy for the women of the company.

Charles Taylor has joined the Eastern A Pair of Kids company to play juvenile parts.

The first performance of Widower's Houses will be given at the Herald Square Theatre on Thursday afternoon, March 7. The engagement is limited to four weeks of matinees, on Mondays, Tuesdays, Thursdays and Fridays.

Ellen Terry and Joseph R. Grismer contributed to the Bangs testimonial.

Mortimer Thelms has bought from Lee Arthur and Charles Klein the rights to The Auctioneer, and will star Barney Bernard in the piece next season.

Alfred Hickman has been engaged for the role of the Hon. Guy Scrimgeour in The Orchid.

The Friars attended the first New York performance of In the Bishop's Carriage at the Grand Opera House on Feb. 25, in honor of the author, Channing Pollock.

Robert Dempster, who is playing in The Road to Yesterday, was a guest at the annual dinner of the New York Alumni of Cornell University at the Waldorf last Friday night.

Ann Warrington, who is playing the Honorable Mrs. Colquhoun in All-of-a-Sudden Peggy, will retire from Henrietta Crossman's company at the end of the New York engagement on March 9, and will spend two weeks at Atlantic City with her mother.

The Wednesday matinee of Genesee of the Hills at the Astor Theatre was omitted last week to allow of rehearsals of The Mills of the Gods.

A son was born to Mr. and Mrs. Joe Deming (Claire Wallace) at Baltimore, Md., on Feb. 26.

The Snow Man will be given its premiere at the Hyperion Theatre, New Haven, on March 15. After one week in New England the play will go to the Majestic Theatre, Boston, for a run. The Snow Man is not a comic opera, as has been announced, but a "fantastical musical play."

Negotiations are in progress and will probably be completed by which William J. Kelley will in April begin an extended starring engagement at the West End Theatre, opening in a recent Broadway success. The supporting company now being organized will include several prominent actors and actresses. Mr. Edward Kelley is to manage the engagement.

Thaddeus Gray is now completing arrangements for a Spring starring tour in a new four-act college play written to order for him by Anthony E. Willis. The title of the piece has not yet been decided upon.











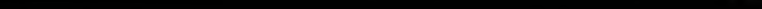
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**OPEN TIME**

**OPEN TIME.**

CONNECTICUT—Bristol—Opera House, March.  
HARTFORD—Bearsden—Grand Opera House, March.  
CAIRO—Opera House, March 18, 21, 22, 25-28, April.  
1, 9, 12-20.  
DE MOINE—Majestic Theatre, March 12, 14, 15, 20.  
KANSAS—Arcade Opera House, March 11-16, 18, 20-22, 25-30.  
INDIANA—Greenville—Grand, March 17, 24, 31.  
KENTUCKY—New Grand Opera House, March 18, 25-31, April 2-14, 16-19 May 1.  
MINNESOTA—Owastona—Metropolitan Opera House, 24.  
WISCONSIN—Opera House, March 24-31, April 3-14, 21-28.  
MISSOURI—Poplar Bluff—Fraternal Opera House, March 12, 14, 15-20, 25, 30-30, April 1, 8, 5, 10-13, 16-20, 22-24, 26-29.  
OHIO—Ada—Nu-Ada Opera House, March 21-22.  
OKLAHOMA—Oklahoma Convention Hall, to April and May.  
PENNSYLVANIA—Greenville—Opera House, March.  
New Kingston—Opera House, March 11-20, April.  
Pottsville—Grand Opera House, March 14, April.







**HENRY C. MORTIMER.**

**VARIETY.**

**New Branch Minneapolis, Minn.**

**Leading man T. Daniel Frawley company, Lyceum Theatre, Minneapolis.—in The Frisky Mrs. Johnson.—Mr. Mortimer was a manly and sympathetic Jim Mor-**

There was an absence of the robust quality that is characteristic of the globe trotter, but in fact it is not the athlete alone that is expanding beyond the artificial atmosphere, and Mr. Mortimer made of him a man who fully justified the evident desire of Mrs. Johnson to win his good graces. Minneapolis, Minn. "Bedlam."

In The Lark.—Henry C. Mortimer scored an emphatic success in the part of the impulsive lover. He was in a fine manner and an agreeable color. His performance was forceful and convincing.—Utica, N. Y. Press, "John."

In Lord and Lady Alcy.—The Marquis of Quarnish, Alcy's elder brother, was played with admirable grace and distinction by Mr. Henry C. Mortimer. The prince's manner, the barely perceptible, brilliant choice of elegant words with which to express his most unconsequential remarks, and, above all, his excellent aristocratic manner, contributed to a splendid delineation, well taken.—Seattle, Wash., "Week-End." \*

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**DOWN THE PIKE** (Star and Nicolai, mgrs.): Memphis, Tenn., March 4-9. Nashville 11-16.

**THE GREAT SISTER** (C. Duff, mgr.): Seattle, Wash., March 4-6. Victoria, B. C., Vancouver 6, 9. Whitcomb 11. Everett 13. Olympia 13.

**PAINT LIFEORAMA** (H. Powell, mgr.): Grifton, Fla., March 4-6. Brighton 7-9. Nebo 11-13. New London, Conn., 11-16.

**PAYS** (John T. Fay, mgr.): New London, Conn., March 4-9. Westerly, R. I., 11-16.

**BACK STAGE** (Frederic Gage, mgr.): Fall River, Mass., March 4-9. New Bedford 11-16.

**THE GOOD AND THE BAD** (H. Thompson, mgr.): Yonkers, N. Y., March 4-9. Danbury, Conn., 11-15.

**HARVEY STOOK** (F. Harvey, mgr.): Salem, Mass., March 4-9. Lowell 11-16.

**THE LARK**, MAIDE (W. A. Dillon, mgr.): New Bedford, Mass., March 4-9. New Bedford 11-16.

**HIS LAST DOLLAR** (Star and Nicolai, mgrs.): Paterson, N. J., March 4-9. Plainfield 7, Trenton, 8, 9. New York City 11-16.

**HIS LAST DOLLAR AND THE MAID** (Olson-Stoddard, mgrs.): Greenville, S. C., March 4-9. Greenville, S. C., Rochester 8, Butler 9. Latrobe 11, Bladynville 12. Somerset 13, Barnesboro 14, S. Fork 13, Johnstown 14.

**THEIR BAND** (T. P. J. Power, mgrs.): Memphis, Tenn., March 9.

**KNOCKERBOCKER STOOK** (Wm. R. Hamilton, mgr.): Rochester, N. Y., March 3-6. Brocton, Mass., 11-16.

**THE WIGGS OF THE CARRIAGE PATCH** (Lieber and Co., mgrs.): El Paso, Tex., March 4. San Bernardino, Cal., 7. Riverside 8, Redlands 9, Los Angeles 11-16.

**THE ARK BROW** (H. W. Marks, mgr.): Lowell, Mass., 4-9. N. H., 11-16.

**OLD ARKANSAS** (L. A. Edwards, mgr.): American Fork, U. S., March 8. Lehi 6. Mercer 7. Birmingham 8. Sandy S. Mt. Pleasant 11. Spring City 13. Mantoloking 14. Richmond 15. Springfield 16.

**LENO, EDWARD**: Columbia, Tex., March 11. Eagle Lake 12. Bealy 13.

**BOE STOOK** (C. J. W. Roe, mgr.): Breckton, Mass., March 4-9. New London, Conn., 11-16.

**THE GOOD AND THE BAD** (H. Thompson, mgr.): Yonkers, N. Y., March 4-9. Danbury, Conn., 11-15.

**HUMAN IN SEARCH OF A HUSBAND** (Lieber and Co., mgrs.): Denver, Colo., March 4-9.

**MISCELLANEOUS.**

CLAMANN: Sioux City, Ia., March 5. H.  
Molnes 6.  
THE DEVIL'S SUCTION (Chas. N. Yale, mgr.): Lane-  
ster, Mich., March 5. Jackson 6. Adrian 7. San-  
derson 8. O. Ashmun 9. O. Ashmun 10. B. B. B.  
12, Blenheim 13. Y. 13, Osceola 14, Amsterdam  
15, Glens Falls 16.  
THE GIRL AND THE BANDIT (Hugh A. Gray, mgr.):  
Boston, Mass., March 4-9. Hamilton 10.  
London 13, Dayton, O., 13, Springfield 14, Colum-  
bus 15, 16.  
THE GREAT MOGUL (Klaw and Erlanger, mgrs.):  
Boston, Mass., March 4-9. Hamilton 10.  
THE MAYOR OF LAUGHLAND (Fred G. Hise,  
Nirdlinger, mgrs.): Nanawing, Va., March  
Charleston 7. Athens, O., 8. Hamilton 10. Middle-  
ton 11, Delaware 13, Fostoria 14, Findlay 15, Lin-  
coln 16.  
THE MISSOURI GIRL (Eastern; Geo. Bodor, mgr.):  
Buena Vista, Va., March 5. Lexington 6. Clifton  
Forge 7. Cleveland 8. Hinton, W. Va., 11, ML  
12, 13, 14, Glen Jean 15, Montgomery 15, ML  
16.  
THE MISSOURI GIRL (Western): Portland, Ore.,  
March 3-4. Astoria 7. Vancouver 8. Monticello 9.  
Portland 10, Astoria 11, Tacoma 13, Port An-  
gelo 15, Naticko, S. C., 15, Lewisville 16.  
THE NINETY AND NINE (Jas. D. Barton, mgr.):  
Louisville, Ky., March 3-9. Evansville, Ind., 10-12.  
Terre Haute 14-16.  
THE PROTECTIVE (Bowland and Clifford,  
mgrs.): Columbia, O., March 7-9. Dayton 11-13.  
Wheeling, W. Va., 14-16.  
THE ROYAL CHEF (Fraser and Wade, props.): MI-  
waukee, Wis., March 3-4. Kenosha 10, Menomonee  
11, Columbia, Mich., 12, Hancock 13, Independence 14.  
Duluth, Wis., 15.  
THE WOMAN IN THE CASE (Von Mitzel and Sum-  
mer, mgrs.): Councilville, Pa., March 5. Johnstown  
6. Erie 7. Erie 8. Erie 9. Erie 10. Erie 11. Erie 12.  
Duhols 18, Jamestown, N. Y., 14, Ohio 15.  
THE SQUAW MAN (Lieber and Co., mgrs.): Hunt-  
ington, W. Va., March 5. Charleston 6, Portsmouth  
7, New York 8, Newark 9.  
THURGOOD (Deland, mgrs.): Erie, S. Hope, mgr.:  
Deatur, Ala., March 5. Nashville, Tenn., 6. Chatta-  
nooga 7. Knoxville 8. Rome, Ga., 9. Atlanta 11.  
Athens 12, Macon 13, Columbus 14, Albany 15.  
Turner, Ga., 16.  
TURNER, CLARA (Mrs. W. Jackson, mgr.): New-  
burgh, N. Y., March 4-9. Saratoga 11-13.  
UNCLE JOSEPH PERKINS (H. H. Frasca, prop.): Se-  
bring, O., March 6. New Cumberland 7. Sandusky  
8. Sandusky 9. Sandusky 10. Sandusky 11. Sandusky  
12. Sandusky 13. Sandusky 14. Sandusky 15.  
Youngstown 13, New Philadelphia 14, Akron 15.  
Zelma 16.  
UNCLE JOSEPH SPRUCERY (Eastern; D. B. Levia,  
prop.): Guelph, Ont., March 5. Peterboro 7. Bel-  
ville 8. Kingston 9. Ottawa 11. Sherbrook 14, Ber-  
lin 15, Biddford 16.  
UNCLE JOSEPH SPRUCERY (Western; D. B. Levia,  
prop.): Berwick, Pa., March 6. Monroe 7. Lewis-  
ville 8. Lewisville 9. Lewisville 10. Lewisville 11.  
Tyrona 13, Albion 14, Windsor 15, Guelph 16.  
UNCLE MI HASKINS (C. I. Primrose, mgr.): Wash-  
City, Mo., March 9. Galena, Kan., 10. Minden  
Mo., 11.  
UNCLE MI HASKINS (B; C. I. Primrose, mgr.):  
Steering Ill., March 9. Moline 10.  
UNCLE TOM'S CABIN (Stetson's; Western; George  
Peck, mgr.): Boise, Ida., March 5. Baker City, Ore.,  
6. Baker City 7. Baker City 8. Baker City 9. Baker City  
10. Baker City 11. Baker City 12. Baker City 13. Baker City  
14. Baker City 15. Baker City 16.  
WILSON, FRANCES (Charles Frohman, mgr.): Tam-  
paa, N. J., March 5. Paterson 6. Middletown 7.  
Yonkers 8. New Rochelle 9. New York city 11-13.  
YORKER AND ADAMS (B. E. Forrester, mgr.):



## TELEGRAPHIC NEWS

## CHICAGO.

Bertha Kalich at the Studebaker—The Girl Raffles—Stock Company Productions.

(Special to The Mirror.)

CHICAGO, March 4.

Mrs. Fluke will return to the Grand Opera House for two weeks early in April, with the Manhattan company and The New York Idea. Mary Manning will be at the Grand Opera House after Mr. Hopkins and Annie Russell is booked between Miss Manning and Mrs. Fluke.

Klaw and Erlanger, it seems, feel that they must have one more theatre in Chicago and are keeping up the hunt for a site. The deal for the Trude Building, at Randolph and Wabash, one of the best corners in the city as regards transportation, was very nearly closed recently. The engagement of Bertha Kalich in The Kreutzer Sonata at the Studebaker, now in its second and closing week, has been the artistic event of the season at that house, and has been a popular, substantial success as well. Madame Kalich's technical skill and finesse have elicited especial praise. The audiences have been extremely enthusiastic. They insisted on numerous curtain calls after each act. Her command of power in the closing scene is thrilling; it closes the play with a remarkable demonstration. Adele Block gave a skillful and effective performance of the wayward sister and Clara Bepko's Ephyra was capital. Theodore Roberts is an ideal Friandlander in appearance, and played with strength and sympathy.

Charles E. Kohl is being tempted to produce a musical comedy with a novel plot. If he does the comedy will be seen at the Chicago Opera House as the summer attraction. The librettist is new and is not even a newspaper man. He never has written anything for the stage before. The plot deals with a strange kind of people, it is said.

The opening of the Whitney has been postponed until March 16, from March 9. Theatre managers have united to oppose a bill in the State Legislature to make Sunday performances misdemeanors subject to a fine of \$200.

Ira O'Day, whose bright acting contributed to the success of How He Lied to Her Husband at the Majestic during Arnold Daly's recent engagement there, is going back to banjo playing for a while to fill contracts, and then she is going to launch out boldly on the sea of acting. She was picking the banjo when Mr. Daly in an emergency invited her to play the part. Lorin J. Howard, who is having a successful season at stock at his Northwest Side Theatre, is playing his version of Rip Van Winkle this week to big houses.

Ingram and An American Lord will be played at the Bush Temple this Spring.

Klimpt and Gassolo, recently incorporated as the Klimpt and Gassolo Amusement Company, have accepted three new melodramas for production next season. Frank Gassolo says there is a possible fourth and that Four Corners of the Earth will be out again.

The folk that keep the Bush Temple well filled in spite of all temptations found Sarah Truax a captivating Nell Gwynne last week in a dramatic version of that famous actress' life, called Mistress Nell. She was especially successful in the disguise of a young courtesan, and her full, round outfit about her at the climax brought down the house, the audience, mostly women, seeming to enjoy immensely this sudden shot of masculinity. George Farren was good as King Charles, Robert Lowe played Buckingham well, and Elizabeth Goodall was a handsome and lofty Portsmouth. The play was richly staged.

Cecil Spooner in The Girl Raffles was a popular entertainer at the Grand Northern last week. She was here, there, and everywhere on the stage, and stepped back occasionally only to sweep forward and seize the climax, which is, of course, the rightful way of the star. She plays her long part with life and thoroughness. What she lacks as a singer she makes up as a dancer. The company includes W. H. Turner, who played Ironsides well; Lon Hascall and Dick Thompson, who did the pair of pickpockets with ease and some bite; George Palmer Moore, who was good as Burke; W. D. Chaffin, who did the nobleman well; Ella Cameron as Mrs. Gibbs, Homer Barton, Edith Yenger, Florence Elliott, Ray Scott, Ricca Scott, and a lively young chorus. Some of the musical numbers arranged by Miss Spooner showed originality.

The Independents will increase the number of their attractions in town from two to three in a few weeks: David Warfield at the Garrick, Mary Manning at the Grand Opera House, and Thomas Ross in The Other Girl at the Studebaker. The Warfield seat sale will begin on March 7.

Helen Reimer, of the Chicago Opera House stock, played three sixteen years ago as a member of Russell's comedians, with May Yoko, Amelia Glover, Willie Collier, and Charles Reed.

J. H. Gilmour, as director of the Chicago Musical College dramatic art department, presented some of his pupils in Emeralds at the Studebaker last week before a big audience. The thoroughness and ability of Mr. Gilmour in his new capacity were again conspicuously in evidence, and some of his young men and women aspirants who were in the Sowing the Wind cast gave further evidence of ability. Fred Siegel as Dave Hardy was one natural. Fae Conklin was bright, pretty, and natural as Nora. Anna Bronson as Emeralds met the demands of the climax in the third act so well as to get great applause. Roy Rice, Bert Jones, and others were good examples of Mr. Gilmour's prowess as a teacher.

In Missoura, with William Bramwell away in the foreground as Jim, was nicely done at the Chicago Opera House last week and pleased large houses all week. Mr. Bramwell trimmed himself to Jim with the ease and certainty of success that come from pretty nearly exact natural fitness, and he made the Sheriff a clearly defined, complete and lifelike figure. De Witt Jennings made a good blacksmith, and John Daly Murphy was a hit continuous as Dave, with Beanie Bariciale sharing the comedy honors as Tibbett. Oscar Apfel furnished one of the few best played characters as Bollinger and Frank Dennithorne was a good Sam. Helen Reimer collected her usual tribute of admiration from the audience with the gentleness of her Mrs. Vernon. Eva Taylor did Kate well. Jane Darwell gave a good idea of how pretty and genial girls look in Missouri when they have a prophetic suggestion of embonpoint. The blacksmith shop was a complete picture and the lifelike scene in the last act was an unusual delight to the eye.

Walter Lindsay, who has been directing the tour of The District Leader, is said to be preparing to take out a Yiddish opera company, with dates in several large cities. The tour will begin on St. Patrick's Day.

Oscar Handler, who has played the leading role in On the Bridge at Midway, will take the play out for a Spring tour with William Pottier, Jr., in advance.

Handsome souvenirs have been issued by Manager Mort Shager, of the La Salle, commemorating the 305th performance of The Time, the Place and the Girl. The Empire ran 304 nights at the same theatre. The runs at the Chicago Opera House in the David Henderson days of The Crystal Slipper and Sinbad were about 130 performances. Adonis ran ninety at Hooley's. The Tenderfoot 200 at the Dearborn, and Peggy from Paris 120 at the Studebaker.

Further alterations at the Whitney, formerly Broadway Hall and the New Theatre, will give it a stage thirty feet wider. The full depth will be sixty-five feet. Boxes will replace the large organ. The seating capacity is to be about 1,000. A Knight for a Day will go on the road a week or two while the theatre is being completed.

A report that the Chicago Opera House was going back to vaudeville could not be verified last week at the theatre or at the headquarters of the Western Vaudeville Association, and information printed elsewhere in this letter that Mr. Kohl is seriously considering the production of a musical comedy at the theatre is to the contrary of the vaudeville report. Possibly some of these rumors

of vaudeville excitement here can be traced to Abraham Erlanger, who, while in one audience, finds himself outside the backdrops of the big vaudeville association. It is anticipated that interesting developments, at least in print, will follow one another closely this Spring season.

Klaw and Erlanger always insist on one theatrical combine while retaining the dictatorship of another present a remarkable double. Harry Lee Rawlins died here at a hospital Thursday night of last week. He came here with David Belasco's Girl of the Golden West company and was ill when he arrived. Mr. Belasco wired to give him the best possible care and everything possible was done. His wife and son, fourteen years old, arrived a week ago Friday and were with him at the hospital when he died. Mr. Rawlins had been property man for Mr. Belasco for twelve years and had made the properties for all the recent big Belasco productions. He was considered a very valuable man by Mr. Belasco. The body was shipped to New York, where the funeral was to be held to-day. Mr. Rawlins was forty-four years old.

Leon Friedman arrived last week ahead of Thomas W. Ross in The Other Girl, which will come to the Studebaker next Monday.

Good Hope, the Dutch play of Heisterkamp, by Ellen Terry and company at the Illinois, proved to be one of the most remarkable productions of the season here. Two of the men in the company distinguished themselves in particular, David Powell in the extraordinary emotional role of Harand, and James Carew as the quick-tempered Geert. The climax of the Harand role was a brilliant bit of acting. George Blum as Cohen and Tom Paulson as Dantje showed fine ability in character comedy. Miss Terry brought out the character of the fisherman's widow who had lost husband and sons at sea with quiet strength and fine appeal. The first three acts afford Dutch folk pictures of great interest and careful completeness.

Tunna Dean, who was here last year with Mrs. Carter and is now manager of The Girl of the Golden West for Mr. Belasco at the Garrick, says the prospects for the closing week indicate that the four weeks of this remarkable play will be the most successful engagement of any Belasco attraction in this city up to date.

There will be two concerts by Creator's band at the Studebaker on March 10.

Hernandisgarra, a play by the Swedish author, F. A. Dahlgren, will be given by the Swedish Dramatic company on March 10 at the Garrick.

The bills this week: Studebaker, Bertha Kalich in The Kreutzer Sonata; Illinois, Maude Adams in Peter Pan; Garrick, Blanche Bates in The Girl of the Golden West; Grand Opera House, Mr. Hopkins; Powers, John Drew; Colonial, Richard Carle; Chicago Opera House, Why Smith; Left Home; La Salle, Time, Place and Girl; McVicker's, The Shepherd King; Grand Northern, Four Moxtons; Columbus, Emma Hale; Bush Temple, La Tempe; Fox, Dick Gray; Marlowe, Tennessee's Partner; Howard's, Rip Van Winkle; Thirty-first, Sam Morris Stock in Broken Heart; Calumet, The Eighteenth in Montana; Bijou, Montana; Academy, Marked Woman; Alhambra, Great Wall Street Mystery; Pekin, The Graffiti; International, Yiddish Stock; Humboldt, May Homer and Stock.

Walter McCullough, formerly of Chicago, now leading man of the Frank Leach stock at El Paso, writes that the drama in El Paso has to compete with the noble art of bull fighting across the river in Mexico. There was a change of bill at the fight arena the other day. A bull and a buffalo locked horns in mortal combat.

Then plays by Norwegian actors will be given soon at the Garrick. A company of Norwegian actors directed by Albert Gran, recently a member of Virginia Harned's company at the Garrick and formerly with Mrs. Fluke, will play Peer Gynt and Brand at the Garrick next Sunday. Edward Kline, formerly musical director with Schubert and Hurlig and Season productions, has been appointed musical director at the Majestic.

Tom Moses, the dramatic scenic artist of Soeman and Landis, is at work on a Hull House production of great local color.

Low Fields' production of The Girl Behind the Counter is to take place at the Garrick on April 21.

The Actors' Fund benefit will take place at the Auditorium on March 22.

The full roster of the musical comedy company which will be seen in the opening attraction at the Whitney Opera House, formerly the New Theatre, includes the following principals: John Slavin, Gilbert Gregory, Harry Lane, Fred R. Hayes, Jack Henderson, Edward Beck, Mabel Hite, Alice York, Marjorie Taylor, Lorine Kerwin, Laura Roth, Louise Kelley. The chorus includes Maude Allen, Hattie DeVon, Jessie Welles, Lillian Murphy, Harriet Fieldbeck, Letitia Lark, Mary York, Mary Moore, Laura Roth, Mabel Moon, Florence Hubbard, Grace Demar, Patti Elliott, Lottie Merritt, Mabel Merritt, Alice Dahlgren, Paula Parly, Onal Scott, Allie Miller, Elsie Moon, Molly Hall, Emily Griffen, Alma Nansen, Louise Wilkins, Hattie Corcoran, Lillian Politz, and Hamilton Park. Ed Durey, Harry Stinson, Otto Millard, Harold Hennig, George Hedley, Earl Mack, Lawrence Comer, George Waldren, and Mack Caldwell.

Manager Joseph Pflaum, of the People's, and Treasurer C. V. Nikoloff, of the same theatre, will have a white-face minstrel organization out the coming Summer under a tent. Mr. Pflaum will have forty people and give parades. The tour will begin on June 16, near Chicago. Mr. Pflaum's record at the People's indicates that his minstrel season will be a success.

Toby Lyons, who is giving a better dramatic account of himself than ever before in Tom Near Home, has suddenly joined the stars. He has signed a contract with a Chicago manager to play the comedy in Rex Jerome's The Yankee Reagent. The tour will begin on Aug. 8 and extend westward to the Coast. Mr. Lyons has a great many friends here whom he won during his long engagement at the La Salle. They will be glad to hear of his rise in the theatrical world.

The Polish theatrical company of this city has arranged for a number of performances this month at the Garrick, Grand Opera House, and Auditorium. Shiller's Robbers will be played at the Garrick on March 17.

Frank Crutcher, recently with the Savage advance force, has been appointed advertising agent of the Whitney Opera House by Manager Sam Gerson.

That Chicago is only a way station on the theatrical map and that nine-tenths of its first-class attractions are dictated by a few men on Broadway, New York, is being discovered by the most interested observers, and The Tribune recently published editorial and articles revealing the obvious habit of "skinning" casts of New York successes after they leave New York en route for Chicago. Several names have been mentioned, but those of Mrs. Fluke, Henry W. Savage, Harrison Grey Fluke, Richard Mansfield and Walter Lawrence were honorably conspicuous by being absent. When the fact that Chicago is only a way station, that the dictators are apparently satisfied that different companies will do in Chicago, though they never take a chance of that kind in New York, there will be something doing in the city which has the richest university and a bank bigger than the biggest in New York. Ed Clifford, of Rowland and Clifford, and the Central States Theatre Company have been visiting at Mt. Clemens.

OTIS COLUMB.

## PITTSBURGH.

The Blue Moon—Cymbeline—Raffles—Eliandorf Lectures—Notes.

(Special to The Mirror.)

PITTSBURGH, March 4.

The Alvin was well filled to-night by an audience which found much to interest in Raffles, as played by S. Miller Kent and a good supporting company. Wonderful, Checkers and Viola Gillette in The Girl Behind the Counter.

Another "thriller" held the attention of the crowd at the Bijou to-day—\$10,000 Reward. The action is brisk, the company adequate, and the mounting of the play likewise. Next week, Selma Herman in The Queen of the Convicts. Viola Allen and a splendid company faced a large audience at the Bijou to-night, presenting

a praiseworthy production of Cymbeline, which will be repeated during the week. Love in Livery, preceded by Countess Jeanne, and Twelfth Night form the balance of the repertoire. Underlined are The College Widow, Ellen Terry, and Annie Russell.

That familiar melodrama, The Convict's Daughter, is at the Bijou Theatre, which had its usual crowds to-day. The cast and settings are excellent. Gay New York comes next week.

It was a large and highly pleased audience at the Belasco to-night, where The Blue Moon is the attraction. James T. Powers, aided by La Clara Palmer, Edith Jackson, Edith Sinclair, La Petite Adelaide, Edward M. Payer, Phil H. Ryley, Arthur Donaldson, Frank Radworth, Dick Temple, and an animated chorus, containing the original English Pony Ballet, form an excellent company. The production is an elaborate and beautiful one, and has much to commend it. The Light Eternal, and Low Fields and company succeed it.

Irwin's Big Show, with a good olio headed by Alice and Prevost, entertained to-day's large audience at the Gayety. Jersey Lilies next.

The Academy has the Star Show Girls, with Canning, a "handful king," as the special feature, and the usual large audiences were in evidence to-day.

The Elmdorf lecture, Mindful Sun, will be given to-morrow night at Carnegie Music Hall.

On last Friday night at the Bijou Clara Knott was replaced by Frances Cameron (Mrs. Julian Rose) as Nellie Grey, "the beautiful Cloak Model." Miss Knott resigned from the cast.

ALBERT S. L. HAWES.

## BOSTON.

Novelli in Louis XI—Mantell's Engagement—Maxine Elliott—Dean's Notes.

(Special to The Mirror.)

BOSTON, March 4.

Quite an unusual opportunity was afforded to Bostonians to-night of welcoming a distinguished foreign star to America ahead of New York, and consequently it was hardly surprising that the Majestic should have a brilliant audience to greet Ernest Novelli and his Italian players, who began a fortnight's stay here with Louis XI. It has been some years since Italy has had a famous player upon the Boston stage—not since the last visit of Duse—and the occasion had an unusual significance on that account. Social and literary Boston was certainly well represented, and not the least interesting was the delegation from Little Italy in the less pretentious part of the theatre. All these classes expressed the warmest approval of the newcomer, and his debut will rank among the notable offerings of the season here.

Louis XI is to most Bostonians identified with Irving, but Novelli has given a new and powerful impersonation. His art is unquestioned, and every detail of his character study was superb. His players were well chosen and gave a good support. He is to have a strenuous week here, for he gives practically a change of bill nightly, and as the critical circles of Boston are not overrun by men who speak Italian the actors will not be the only ones who will sweat blood before the fortnight is over at the Majestic.

Robert Mantell, too, will have varied programmes for his closing fortnight at the Tremont, and revivals of a notable nature will mark his finish here. King Lear and Macbeth served to introduce him as a distinctively Shakespearean player to the Boston stage, and his work won unqualified praise. Now to-night he gave a new proof of his versatility, giving Othello and playing the Moor. Later he will also play Iago.

Marie Booth Russell shared the honors as Desdemona, and the players of the other characters did uniformly well. Richard Shyllock and Richard III will be played by Mr. Mantell later in the week.

Maxine Elliott's return to the Hollis in Her Great Match attracted a fine audience this evening. She was at her best, and fully repeated the impression created last season. Mathilde Cottrell also duplicated last year's hit in her character study, and Charles Cherry and a number of the other originals still remain in the cast. The stay here is for a fortnight and will be Miss Elliott's local farewell in the play. Her plans include production of a new play by E. V. Remond in London early in the Fall and a return to America late in the year.

At the Castle Square another Hall Calne revival holds the stage. This time it is The Eternal City, which Boston has heretofore identified with Viola Allen but in which Thais Lawton very easily takes the honors. Howell Hanson follows effectively in the footsteps of his predecessor, and Ben Johnson's Pope is a strong bit of character work. The full strength of the stock company is enlisted and a fine production is given.

John Craig enters upon his final fortnight with his stock company at the Bijou, and gives this week Leud Me Your Wife, another of the old-time successes of Roland Reed. For the final week here Mr. Craig plans to divide between A Trip to Chinatown and Prince Karl and A Tragedy Rehearsed in double bill. Then he will start upon a brief New England tour. After visits to a number of cities he will come back to the Globe for the Summer.

At the Bowdoin Square they seem to be giving quite a cyclis of the Thaw case, directly or indirectly. Last week it was The Roof-Garden Tragedy and this week it is Confessions of a Wife. This will be all, however, for the next play to be revived is The Queen of the Highway. In the play of the week the chief opportunities fall to the lot of Gertrude Binley, with Alexander Gaden also appearing to advantage as the husband.

Lillian Mortimer is the central figure of the week at the Grand Opera House. Last week she was represented there as playwright, but now as actress she wins double honors in No Mother to Guide Her.

Richel, Watson and Wrothe are hardly strangers at the Globe, and their return there to-day in Tom, Dick and Harry served to draw out large audiences. The musical comedy gives them a change to give the same sort of humor which they made familiar in vaudeville engagements, and the assistance of an energetic and well chosen company makes possible an entertainment that proved decidedly pleasing to the clientele of this playhouse.

The Grand Mogul still continues at the Colonial, and Frank Moulan, Maude Lillian Berri, Elia Ryan, W. H. Macart and all the others seem to have settled down here for quite a stay. Miss Ryan has been especially well received as a newcomer in the cast. As Miss Berri had all her musical study in Boston she, too, has been welcomed back with unusual cordiality.

"Way Down East" entered upon its final week at the Boston with good houses, the rule all the engagement.

Hattie Williams is in the fourth week of her stay at the Park, and no limit is now in sight for her Boston engagement. Indeed, The Little Cherub seems to have established this house well as a home for musical comedy, and there ought to be no reason for cutting the stay short here until it is time to go to Chicago for the Summer season.

Will Boston see Salome? That is the question that is perplexing music lovers of this city. The prospectus of operas sent out for the Corried season include it, but rumors from New York have it left out of the tour.

The Snow Man is going to take the time at the Majestic for which it had been understood that Brown of Harvard would be here, and it begins to look as if that particular college play would never reach the city where its plot would be the best understood. The new comic opera will thus be seen here in advance of its New York presentation, and Willie Edouin will be the chief comedian in the production.

The "Observant Citizen" of the Post bears a rumor that Lillian Lawrence is to be here during the coming Summer season at the head of a stock company.

John Osborne, who was for so long at the Boston and who is now in New York at the Astor, is to be the manager of the new Summer park at the Point of Pines. Already it has begun to be a battle of press agents over these Summer places, for W. H. Walsh is working publicity for the new resort down in Rhode Island, Vanity Fair, and John Lane is booming Point of Pines. Meantime

Wendland and Farago Park are negotiating a discreet or compulsory silence—which?

Only a week ago the Rev. Eugene C. Webster announced that he was ready to perform any duties as a theatrical person, and his services have already been called into play. He was called to Massachusetts Chambers and there married Isabelle Spindler, of Westport, to Oliver V. Babcock, of New York, who is known in theatrical circles from his invention of sets like "Leaping the Loop" and other things. The "stunt man," as he is called, is to take his bride on a honeymoon trip to Mexico. Mr. Webster hopes to build up in Boston an institution that shall be like the Little Church Around the Corner, and quite a number of stage people have expressed their approval.

A familiar face in the theatre district will be missing now. Chelsea Joe is dead. He had a short illness at the City Hospital and died in a rally. At the funeral last week at St. James' Church there was a strange pouring out of men that of any celebrity, and tributes were paid in unique fashion. As he had been a veteran there were Grand Army services at the grave in Woodlawn Cemetery.

A neat swindle was worked by a boy in messenger's uniform one day recently. First he called at the Majestic with two telegrams, one paid and one collect 50 cents, for Law Fields. Of course he got the money. Then the same thing was done for Mary Manning at the Tremont, after which a pair of messengers called on Colonel for Otis Skinner and another at the Hollis for William Faversham. By this time the envelopes had been opened by one of the boys for whom they were addressed and only blank paper was found. Quick telephoning to the other houses revealed the well extended scheme, but no other calls were made by the pseudo messenger.

Charles Felton Pidgeon, the author of Quincey Adams Sawyer, is at work on a successor to it and has completed several chapters. It is to be called "Quincey Adams Sawyer's Son." That will give a chance for daughters and grandsons to follow a la Dumas and "The Three Guardsmen."

John Davis Dunbar died last week at his home in East Somerville. At one time he was well known as a leader of his own orchestra and band. Later in his life he had played at the Globe in the orchestra, and before that at Music Hall. Quite a number of local musicians attended the funeral services, which were held from his late residence in East Somerville. JAY BROWN.

## CINCINNATI.

The Powers That Be—Clothes—The Lost Paradise—Notes.

(Special to The Mirror.)

CINCINNATI, March 4.

For a new dramatist Avery Hopwood is much in evidence here this week, with plays on the boards at both our leading houses. His latest play, and his first individual effort without a collaborator, The Powers That Be, opened at the Lyric last night before a large audience, and if the succeeding ones like it as well as did the first it can be set down as an assured success. David Proctor plays the leading role, and was closely pressed for chief honors by Edwin Hall, while Ann Rutherford and Katherine Mulkins sustain the main feminine interest.

Grace George appeared at the Grand to-night in Clothes, which proved an instantaneous success, and she will undoubtedly have the largest week's business she has ever played to here. Her company is exceptionally good, including Frank Worthing, Robert T. Haines, and Helene Johnson. On Thursday a special matinee of Divorcées will be given. James K. Hackett follows.

The Lost Paradise was presented by the Forepaugh Stock company at the Olympic yesterday to crowded houses, and gave the various members of the company some of the best opportunities they have had for a long time. The Old Homestead is again at the Walnut and playing to its usual big business. According to the bills this is its twenty-first consecutive season on the road but its popularity does not seem to have diminished in the slightest.

Manager John H. Havlin has announced positively that Klaw and Erlanger will have a vaudeville house in Cincinnati next season, and that if a lease upon one of the existing houses cannot be obtained a new theatre will be commenced immediately. It is generally believed that none of the present theatres can be obtained, and that the new house will be erected on Sixth Street near Vine, upon a site that was under consideration when the Lyric was planned, but which could not then be obtained on account of unexpired leases.

Der Weg Zu Hölle was played at the Grand last night before a large audience by the German Theatre company the occasion being the annual benefit of Herr Gross, a prominent member of the company.

Ira Adair, leading woman, and Walter R. Gilbert, comedian, of the Forepaugh Stock company, were married in this city last week, and have been receiving numerous congratulations from their hosts of admirers.

After a two months' career as a popular priced vaudeville house, Robinson's closed its doors last week. Manager Will A. Heck is understood to have made an offer to take the house for the balance of the season, but it was declined by the owners and the house will probably remain dark till fall.

Charles W. Strine, representing the Conried Grand Opera company, has announced that in deference to the protest of the trustees of Music Hall, Salome will not be presented there next month, but that Hansel and Gretel will be substituted.

The Brothers Byrne in Eight Bells are at Heck's.

William T. Kough's production of For a Human Life is drawing well at the Lyceum.

H. A. RUPPON.

## BALTIMORE.

The Vanderbilt Cup—The Hypocrites—The School for Scandal—Grand Opera.

(Special to The Mirror.)

BALTIMORE, March 4.

The Vanderbilt Cup, with Elsie Janis in the title role, is in the offering at Port's. The scenery and effects are very good and the company is entirely satisfactory. It will be followed by Tim Faversham in The Square Man March 14, Marie Cahill in Mary Jane, Walter West, Louis James as Falstaff, and April 4 George M. Cohen in George Washington, Jr.

Henry Arthur Jones's well-known play, The Hypocrites, is at the Academy. It introduces to Baltimore players Leslie Fawcett, who scored a marked success. Mr. Fawcett is surrounded by an excellent company, which includes Jessie Millward, Doris Keane, Richard Bennett, J. H. Barnes, John Glendinning, W. H. Penny, Carl Kingston and others. At the close of the week it will give place to the Jefferson in Angels Opera company in The Girl and the Governor.

The bill at Alhambra's in The School for Scandal, presented by the George Fawcett company, with Percy Russell as Lady Teague, Robert Peyton Carter, Reagan Hughton, Walter H. Greene, Ryhl Klein and Angela McCull all did good work. The Prodigal Son has been selected to follow.

Edith A. Clifford is at the Auditorium in the musical fantasy, The Jolly Baron. The performance is an amusing one. The next attraction will be Vogel's Mammoth Minstrels.

Chinatown Charlie is the title of the melodrama at the Holliday Street. The story is realistic and very well told, and the scenery and effects are attractive. The underline is Uncle Tom's Cabin.

McAdams' Row of Pinks entertains the patrons of Blaney's. In the company are John Price, Ross and Jack, James Purdie, the Weber Brothers, Alice Gilmour, Francis Hanson, Lillian Beach and Major Crawford. Next, Paried on Her Bridal Tour.

The outlook for the brief grand opera season, beginning March 25 at the Lyric, is very encouraging. From present indications it will surely prove a financial success.

HAROLD RUTLAND.



## PHILADELPHIA.

Mrs. Pike's Triumph in The New York Idea—  
Clarke—The Duel—Notes.

(Special to The Mirror.)

Mrs. Pike received an ovation this evening at the New York Theatre, where she appeared in her latest success, *The New York Idea*, aided by a company of superior merit, in which every individual role received an artistic delineation. Mrs. Pike surpassed all her previous efforts, and fashionably society warmly welcomed and applauded her popular idol and favorite. The house was crowded and everything is sold out for the week, and as the engagement is only for two weeks this will stand as a record for big receipts. *Little Boy in The Orchid* follows on March 18 for two weeks.

Clarke, with William Gillette and Marie Dora, are in their second and final week at the Broad Street Theatre to fair returns, the matinee drawing the most profitable business. The Hypocrite is booked to follow on March 11; Arnold July, 20, each two weeks. Fritz Schell returns here in April.

Hogers Brothers in Ireland opened to-night at the Chestnut Street Opera House for a two weeks' engagement and will play to popular prices, 25 cents to \$1, at the Wednesday matinee. It is the same amusing entertainment, liberally played, and it places the masses. The Irish and Wig Club of the University of Pennsylvania will present their annual burlesque, *Herr Lehmgrin*, the week of April 1.

The Duel, with Otis Skinner, at the Garrick Theatre is a pleasant surprise to both public and press, proving an interesting play. It is a play that impresses the audience and is sure to win success. Grace George in *Clothes* follows on March 11. *The White Chrysanthemum*, an English musical comedy, March 20, introducing Edna Wallace Hopper, Henry V. Donnelly, Lawrence Grossmith, and Edward Garvie.

Life Honor the Mayor continues at the Walnut Street Theatre to large patronage. Harry Kelly, the Pony Ballet and the many new specialties introduced complete an attractive programme.

In Old Kentucky is the card for the week at the Grand Opera House. It is the same big drawing attraction as in former years. In New York Town March 11; The Vanderbilt Cup, with Alice Dovey, March 18.

Pike's *Ulysses* in Mr. Blarney from Ireland is doing well at the Park Theatre, this being his second and last week. Little John Jones is due here March 11 for a three weeks' sojourn. Kelso, the magician, will amuse here Easter week.

At the Grand Avenue Theatre, A. H. Wood's latest big hit, *Nellie, the Beautiful Cloak Model*, opened to-night to a large, well pleased audience. A Jolly Baron, with Billy Clifford, arrives on March 11; *Vogel's Minstrels*, 18.

A Woman of Fire, Theodore Kremer's sensational melodrama, is at Forough's Theatre and suits popular priced audiences, everybody pleased. Joseph Bentley, with Billy the Kid, puts in appearance week of March 11.

The National Theatre presents the Smart Set in their new musical comedy, *The Black Politician*, with a big cast of colored entertainers headed by S. H. Dudley. It is an entertainment of high standard. Joe Welch in *The Shoemaker* will open on March 11.

Across the Pacific is at the People's Theatre, opening to a good house. At the Old Cross Roads plays a return Philadelphia date at this house March 11.

Hart's Kensington Theatre: Big-hearted Jim, a breezy drama of Western life, full of sensation, holds the week here with good opening. A Woman of Fire March 11.

Blaney's Arch Street Theatre: The Governor's Pardon pleases the clientele of this house. Behind the Mask follows on March 11.

Darcy and Speck's Standard Theatre Stock company this week give *The Curse of Drink*. The business is keeping up finely. Dora Thorne is in rehearsal for the week of March 11.

Dumont's Minstrels at the Eleventh Street Opera House have struck a bonanza, and the many popular hits of last week were retained to equally large patronage.

This week closes the Philadelphia opera season at the Academy of Music by the Metropolitan company. March 5 *Macbeth* and *Gretel* and *Figliacci* on matinee; March 7, *La Boheme*.

The bill to prevent grafting and theatre ticket speculation has again been defeated in council chambers. It has been ordered to be sent to the City Solicitor, where a similar one had been sent several weeks ago, consequently this ends the matter.

The Chestnut Street Opera House Company has been incorporated at Trenton, N. J., with an authorized capital of \$10,000. The company is empowered to own and operate theatres. The incorporators are Frank G. Zimmerman, Fred Berger and Thomas M. Love, all of Philadelphia.

The following is the official programme of Willy Grove Park's season, which opens on May 25: Walter Hamann's New York Symphony Orchestra, May 25; Arthur Pryor and his band, June 10; Victor Herbert's orchestra, July 6; Sousa and his band, Aug. 10.

S. PHANOUSS.

## ST. LOUIS.

Ellen Terry—Clay Clement's New Play—The  
Belle of London Town—Florence Roberts.

(Special to The Mirror.)

ST. LOUIS, March 4.

After an absence of five years Ellen Terry was again seen at the Olympic Theatre to-night in George Bernard Shaw's satirical comedy, *Captain Brassbound's Conversion*. During the week she will have a leading part in *The Good Hope*, translated from the Dutch of Herman Heijerman by Christopher St. John. The company with Miss Terry is especially good, and there was a very large audience present to-night. Next, Olga Nelherne in repertoire.

The indications are that this week will be one of the best the Century Theatre has enjoyed this season. Florence Roberts is being featured there with good success. To-night's showing with that of last night may be accepted as sufficient basis for judgment. She will appear in *The Strength of the Weak* until Wednesday afternoon, and afterward in *Maria Rosa* until the close of the engagement. The underline in Robert Edison in *Strawberry*.

At the Garrick Theatre Sunday night Camille D'Arville and her supporting players began a week's engagement in *The Belle of London Town*. Miss D'Arville was ably assisted by Carl Stall, Frank Farrington, Ruth Peebles, Hortense Maurette and others. Next, *The Powers That Be*, with David Procter, Edwin Holt and Anne Sutherland.

Miss Melville is at the Grand in her sixth season of *Sis Hopkins*. The pastoral drama is still very attractive.

Havin's offering this week is *The Way of the Transgressor*. The Landover Dogs have an important part in creating a popular favor for the piece.

Under Southern Skies drew large crowds at the Imperial yesterday, the beginning of the week's engagement. Tillie Olsen next.

For the first time on any stage, the four-act play *Hampton Roads*, by Charles Eugene Banks and Clay Clement was given at the Garrick Theatre, Friday night, March 1, before an audience which was well impressed with not only the new piece, but especially the work of Clay Clement and his company.

The characters in the play are a combination of cavalry and navy, together with the youth and beauty of the civil life on the shores of Hampton Roads, make a most thrilling and dramatic story. In the character of General Hugo von Hoenigberg, a man with a mighty ambition to revolutionize naval warfare, torn by the conflicting emotions of honor, ambition and love, Clay Clement has a character more vital than any he has ever originated. Defeated in battle, defeated in love, with the honors of his great invention taken from him at the very hour of his triumph, he rises in the end to the sublimity of the great sacrifice and goes to death to save the life of the woman he loves and the man who has won her from him.

The cast was as follows: General Hugo von

Bensinger, U. S. A., Clay Clement; Lieutenant John Hamilton, U. S. N., Omar M. Norbert; Captain Lafayette Marston, C. S. A., R. F. Sullivan; Virginia Willis, Carl Fay; Squire Jeremiah Henderson, James Brown; Little Joe, Gertrude Robinson; Seth, Richard Lyle; Brigadier-General Crew, U. S. A., Vera Arnold; Commander Merrill, U. S. N., Gerald King; Major Kulp, Warren McLean; Captain Gentry, U. S. A., Walter McPherson; Ferdinand, Orson M. Dunn; Sergeant, R. B. Theodore; Corporal, Antonio Masonovitch; Virginia Heggleson, Kathleen Kerrigan; Mrs. Cora Foyster, Marguerite Dwight; Nellie, Neil McQueen; Mammy Lee, Suzanne Willis. CHAS. E. ROSSMAN.

## WASHINGTON.

Special Performance of The Great Divide—  
Happyland—Mrs. Pike's Success.

(Special to The Mirror.)

A special performance of William Vaughn Moody's play, *The Great Divide*, is given to-night at the Belasco Theatre to an audience that crowds the house. It includes the Presidential party and a large number of members of the Senate and House of Representatives, foreign envoys, leading diplomats and high officials. They were present at the invitation of Henry Miller and Margaret Anglin, who closed the Princess Theatre in New York and brought their company here for this occasion. To-morrow, Tuesday and for the rest of the week De Wolf Hopper presents *Happyland*. Richard Golden in *The Tourists* opens next Monday.

Another big occasion is *The Squaw Man* opening at the New National Theatre, where the audience is limited only by the capacity of the house. This American play, by Edwin Milton Royle, wins universal praise for its thoroughly interesting presentation. Mr. Faversham has rarely appeared to better advantage or greater applause. One of the best of interpreting companies share largely in the praise, which comprise among the leaders Julie Opp, Rosabel Morrison, Kate Pattison Selten, Hugo Toland, Emmett Shaleford, Harold Russell, Morton Selton, Theodore Roberts and W. S. Hart. Pay Templeton in *Forty-five Minutes* from Broadway follows.

Sara Roberts, the young Washington light comedian, appears to-night in the title role in *Checkers* at the Columbia Theatre, winning success with a large and appreciative audience. The play is attractively presented, prime favorites in support being David Graham, Jr., Charles Willard, Thomas M. Hunter, Wallace Worley, William T. Clark, Paula Gloy, Claire Armstrong and Isabelle Parker. Next week, Jessie Busley in *In the Bishop's Carriage*.

*The Cow Puncher*, Hal Reid's latest, is at the Majestic Theatre playing to capacity audiences. Harry Clay Blaney, in *The Boy Behind the Gun*, follows.

Mrs. Pike concludes an engagement at the Belasco Theatre in Langdon Mitchell's strikingly interesting play, *The New York Idea*, after a week before immense audiences.

William H. Fowler, treasurer of the New National Theatre, leaves Washington this week to be absent the entire summer attending to his duties as treasurer of the Washington Baseball Club. Clarence Jacobson, assistant treasurer, will have charge of the National Theatre box office during Mr. Fowler's absence.

Madame Schumann-Heink appears in song recital at the National Theatre next Friday afternoon for the closing event of the Washington College of Music concert series.

Katie Wilson Greene announces three appearances under her direction of the Conried Metropolitan Grand Opera company at the Belasco Theatre on March 22, when Puccini's opera, *Madam Butterfly*, will be rendered in Italian. On the afternoon of March 20 Faust will be sung in French, and in the evening *Aida* in Italian.

Appleton P. Clark, Jr., a local architect, is making plans for the reconstruction of the Academy of Music, which was recently destroyed by fire. Work is already started, and the new house will probably be completed early in August. The new playhouse will be entirely of fireproof construction, built upon the foundation principle, and will be constructed upon the lines of the National Theatre lower floor, eliminating the orchestra circle.

A summer season of comic opera during the heated period is promised at the National Theatre that will divide interest with the yearly stock company at the Columbia Theatre.

Elmendorf's notably successful season of afternoon illustrated travel talks was concluded to-day at the National with the *Land of the Midnight Sun*.

JOHN T. WAXON.

## ENGAGEMENTS.

Through W. T. Gaskell's exchange, Chicago: Mr. and Mrs. William Brown and Frank Dunn, with B. C. Whitney; Joseph Burton, with The Past Girl; Etta Stewart, Little Hazel and Florence Guise, with M. B. Raymond; J. C. Mitchell, with Rajah of Bong; Burt Crowell and Ada Gardner, with Merry Comedy company; Ada Miller and Lillian Granville, with Fair Country Kids; Helen McCall and Charles Keenan, with Thelma; Claude Nelson, C. N. Cragan, George Lyons and Sam Hunt, People's Theatre Stock company; William Wolbert, with Hoogan in New York; Charlotte Hunting, with Joseph Bentley; De Vere and De Vere, with Grace Hayward.

Through Bennett's Dramatic Exchange, Chicago: Lawrence Haggarty, with Driven from Home; Dick Barrows and wife, with A Race for a Widow; Bertha Blanchard, with Virginia Harned; Chondos Brenon, with Ferris Comedians; J. Kenneth Bradshaw, with Shadows of Sin; Willa Peour, with Tom Arthur's Stock; Mignon Phillips, with Fern Comedy company; L. S. Atkinson and F. S. Dare and wife, with Tom Arthur's Stock; Mamie Elmore, with the Standard Opera company; Harry G. Forrest, with Bertha, the Sewing Machine Girl; Lawrence Gratton and Ed Gillespie, with William Gillette; Julia Hurley, with Myrtle and Harter; Laurel Bennett and Charles C. Burnham, with Florence Gale; Val De Vernon, with Hal Godfrey; W. H. Reynolds, with Mamie Fulton Vaudeville Sketch; William Brock, George Calvert, and L. F. Garvin, with the Humble Theatre Stock company; William Madden, with Stange Wood in vaudeville; Ernest Robinson, with Land of Nod; Lillian Field, with A Bunch of Keys; Orrin Knox, with Kerry Gow; Annie Peiham, with Virginia Harned; Marguerite Raymond, with Chase-Lister company; Jack Jarvis and Edna De Loye, with The Land of Cotton; Margaret Ryan, with Peck's Bad Boy.

Through the Matt Grau agency, Joseph Birmingham and Mr. Toland, with Frank Daniels; Edna Rose, for Girls Will Be Girls; Pansy Farmer, for The Girl and the Bandit; Rose Murray, for My Wife's Family; Miss Gibson, for Polly Pickle's Pets; Edith Hume, for Girls Will Be Girls; Little Gregory, Frank Hayes, Will Beck, Louis Kirwin, Marie Woska, Mr. Sloman and a chorus of forty, with B. C. Whitney; Doris Goodwin and Bluebell Von Wormer, for The Isle of Bong Bong; Lillie Hart and George Miller, for Al Woods; Irving Walton, for My Wife's Family; James Graham, for The Red Mill; Loni Carter, for The Wizard of Oz; Lloyd Moore, with Lela Glaser; Max Pichander, for The Girl and the Bandit; Marion Ellis, with Fred Walton; Harriet Hurt, for The Tenderfoot; Robert Carter, with Arthur Dunn; Marion Roth and Walter Carmichael, for The Devil's Auction; Ethel Carey, for The Mayor of Totto; Frank Oliver, for The Arrival of Kitty; W. F. Dunn, with Max Hoffman.

Luts Vrohman, to succeed Dan Young as King Dunn in The Gingerbread Man (Eastern).

## THE STAGE IN ROME.

An Honest Wife Produced—D'Annunzio's New  
Comedy—The Emigrants' Fleet—Notes.

(Special Correspondence of The Mirror.)

Rome, Feb. 19.

An Honest Wife, by Traversi, which we thought would also be an honest play, has deceived us by its title. It is honest in this, that the most passionate scenes in it are between man and wife, who love each other as passionately as any Romeo and Juliet. However, the principal scene is the most sensual that it has ever been my good, or bad, fortune to witness. It must have been difficult for any actor and actress to play it. The wife has been told by the doctor that her husband's health is in such a critical state that she must refuse to be a wife to him if she would have him live, and we assist at a scene in which the husband tries to assert his rights by every means in his power, and at last he succeeds, and the curtain falls as the wife gives in and sinks into his arms. He has chosen love and death to life without love. The scene in its way is most powerful, but it is also most painful to witness. The house was silent while it lasted, and a sign of relief broke from every one when the curtain hid the two loving couple from view. It is a bold and novel attempt to put such a subject on the stage, and only a favorite dramatist like Traversi could have dared to do it; and if he succeeded at all it was due to the wonderful and magnetic acting of Garavaglia, who is now considered the most powerful actor on the Italian stage.

In any case, however suggestive the play may be, it is not immoral like d'Annunzio's *More Than Love*, which is arousing storms wherever it is given, the public even fighting to maintain their opinions for or against the play; and in one instance there was a duel between two critics of different opinions: d'Annunzio has been answering his critics, but without much success, though he quotes from ancient and modern authors to excuse himself. He even brings in Newton, though what Newton has to do with *More Than Love* d'Annunzio alone can tell us. However, he has now nearly finished another play, which promises to make amends for past errors. It is a merry little piece, representing middle-class life in the Abruzzi, and is somewhat Goldonian in style. It is taken from a book of short stories which he wrote in his youth, before sin and sorrow darkened his pen. The leading character is a simple Abruzzi woman who leads a quiet, independent life, but is surrounded by men pretending to her hand. Hence the title of the comedy, *The Pretenders*. d'Annunzio draws a faithful picture of life in the Abruzzi, which he knows so well. He even gives an exact portrait of some well-known people of the place in which the play is acted. It is in three acts, and it is certainly a proof of the ease with which d'Annunzio can pass from one style to another; from tragedy to the lightest comedy. The play will be given in Rome as soon as finished. d'Annunzio says that he is enjoying writing this simple comedy more than he has ever enjoyed writing anything before, and he hopes that the public will enjoy it as well.

Novelli—not the actor—has had a new play performed at our Quirino Theatre. It is called *The Devil's Family*. The hero is a curious and funny old policeman and is the cause of all the comic scenes in the play, which are well and cleverly introduced into the dramatic parts. The little play was a distinct success, and in some scenes it reached quite a triumph. The devil is the poor old policeman, who can neither read nor write. But he has a son who has studied, and when all the household is asleep he is seen teaching his father how to read in order that he may pass an examination for a rise in his profession. A little drama in the play consists of this son being in love with a girl, whose father will not give consent to their marriage unless the old policeman gives up his profession, which he refuses to do. This also makes an effective scene. The girl's father, however, gives in at last, and all ends well as in good old times.

A dramatic author of the romantic name of Montecchi has also brought out a new play at this same theatre under the title of *The Bridge of Sighs*. Here we have an old gondolier in the service of a Venetian count. He has, moreover, been the lover of the countess and is the father of the daughter of the house, who will inherit the count's title and wealth in days to come. She is engaged to a young painter who becomes famous through his success in painting the portraits of the ladies of the Venetian aristocracy. One of these, a capricious widow, takes a fancy to the painter, though she knows that he is betrothed. That only adds zest to her passion, and she is bent on separating the two lovers. But the gondolier comes in and means to frustrate the widow's tricks. Here a great dramatic scene might be expected. But nothing of the kind takes place. A few words with the countess, and the fascinating widow arranges everything to everybody's satisfaction. But this makes the play weak, whereas it might, and ought to have been strong. The *Bridge of Sighs*, therefore, notwithstanding its tragic title, is only an amusing little play, sentimental at times but without real sentiment at any time. The dialogue is bright and witty, and the characters are well drawn and natural up to a certain degree, but its life will be short, like so many other Italian plays of late produced.

Rastignac, the most clever and genial journalist of modern Italy, has been trying his pen at playwriting, and has succeeded. The plot of this, his first play, does not deal with the adventures of a single individual or of a group of men; it evokes the entire society of the generation which came after the heroic efforts of those who accomplished the unity of Italy. It treats of a great problem, Italian emigration, and the play is called *The Emigrants' Fleet*. The play opens with a charity ball at the Grand Hotel, given for the benefit of the victims of an old emigrant ship wrecked during the journey. The President of the Emigration Society is married to an Egyptian adventuress, Flora, who is the mistress of a clever young lawyer, orator and member of Parliament, who reckons on the influence of Flora's husband to reach the topmost step of the political ladder. The two lay the basis of a great political and financial affair which is to enrich them both. This affair is simply to buy an "Emigrants' Fleet," to ruin another navigation company. The lawyer presents this project to Parliament, but is defeated. He struggles hard against his opponents, but one of them discovers the undercurrents of the project and swears to ruin it, especially as the lawyer has seduced a young girl whom he loves and has abandoned her for Flora. The whole trick is finally discovered and the financier escapes in an automobile. Unfortunately he leaves his papers behind him, and these compromise the lawyer, who is to be arrested and tried. To escape this the lawyer kills himself and thus ends the play.

The plot is not pleasant, but the four acts are written most beautifully and make you forget the plot. Parts remind one of Ibsen's philosophy, and that without any attempt at imitation. The first act is one of the most powerful on the Italian stage, but the second is more original, artistic and dramatic. It is written with a master hand and it alone would suffice to make the fame of any dramatic author. The third act is somewhat tame after these two first acts, but the fourth act, notwithstanding its sad ending, is of remarkable beauty. It is a poem in itself and touches every heart. It is to be hoped that Rastignac will soon give us another play, for he seems to have opened a new era in Italian dramatic art. The play was an immense success, and Rastignac had quite an ovation on leaving the theatre, and he was taken by force to a café by his friends, who drank to his success with hearty cheers. It is quite a treat to be able to chronicle a genuine success. "Encore!"

S. P. Q. R.

## ZOLA NOVEL DRAMATIZED.

La Faute de l'abbé Mouret, a play in four acts and twelve scenes from Emile Zola's novel, was produced on March 1 at the Odéon in Paris by M. Antoine. The music was by Alfred Bruneau.

## REFLECTIONS.



Henry W. Savage sailed for Europe on March 2 on his annual trip in search of new plays and operas. He will spend part of the time resting.

The engagement of Mrs. Pike and the Manhattan company in *The New York Idea* at Washington proved remarkably successful and developed the same favor for this actress, her company and the play that has been shown elsewhere. President Roosevelt, Mrs. Roosevelt, Mrs. Longworth, Secretary and Mrs. Taft, Senator Lodge, Mrs. Lodge and sons, Chubb Bay, Turkish Minister, Assistant Secretary of the Treasury and Mrs. Reynolds, and other distinguished persons were present the first night, while many representatives of the ambassadorial contingent and persons prominent in society at the capital were among the audiences during the week.

My Darling, a new musical play by Seymour Hicks, Herbert E. Haines and Charles H. Taylor, was produced at Hicks's Theatre, London, on March 2.

William Harris is confined to his home at Bay-side, L. I., with a slight attack of erysipelas. His physicians do not consider his condition as dangerous, and it is expected that he will be able to return to business in a short time.

Samuel T. Nixon and Felix Isman, who were hurt in the railroad wreck near Altona, Pa., recently, are still in the hospital at Altona. It will be a week or more before either will be well enough to be removed.

Charles Stewart and Mrs. Willis Boyer have established a play brokers' office in New York.

The second annual dinner of the Dickens Fellowship, New York branch, was held at the Hoffman House on March 3. Dr. Charles Phelps acted as chairman and Charles Dickens as toastmaster. Edmund Brees and Mr. Dickens gave readings from Dickens's works.

Alexandra Varda, now in Paris, has secured the German and English rights for Rudolf Grein's play, *The Martyr*. Its author, it is said, has been so impressed with Varda's acting that he is now engaged on another drama intended especially for her. Madame Varda has also secured the German and English rights to Jacob, a Biblical drama by Kraemer-Darvas.

Paul McAllister, the leading man of the company at Keith and Frocker's Harlem Opera House, has accepted a romantic comedy drama by a well-known author and will produce it some after next when he is to make his debut as a star.

The Spoilers, the dramatization of Rex Beach's novel, will come to the New York Theatre for a limited engagement, beginning on March 11.

Arnold Daly has begun rehearsals of *The Boys of Company B* under the immediate management of Daniel Frohman. Frances King, Florence Nash, Jennie Eustace, Howard Deanebrook, Ray Fairchild, Robert McWade and Alfred Kappeler are included in the company.

J. Wesley Rosenquest will have at least four attractions on the road next season, including *The Village Postmaster*, which has already had nine successful years to its credit.

The last work of the late Archibald C. Genter was to complete the manuscript of a play entitled *An American Geisha*, in the writing of which he collaborated with Will A. Fenn. The piece will probably be produced by the Mainland Williams Stock company at the Worcester Theatre, Worcester, Mass., on March 18, with Florence Reed in the principal role.

James McGee and Katherine Parks, both with Hap Ward in Not Yet, But Soon, were married at Baltimore, Md., on Feb. 27, by the Rev. P. C. Gavan. The bride's home is in Chelsea, Mass., and the groom is from Dorchester.

De Wolf Hopper, the week of March 11, will open the New Dixieland Theatre, in Jacksonville, Fla. The Dixieland Park and Theatre open simultaneously and has been built and promoted by some of the wealthiest citizens of Florida's metropolis. Mr. Hopper opens the new Mary Anderson Theatre in Louisville, Ky., Easter week, and he is scheduled to open the new Colonial Theatre at Norfolk, Va., the week of April 22, simultaneously with the opening of the Jamestown Exposition.

Walter D. Nealand will join the Milton Stock company at St. John, N. B., on March 17, for a season of eight weeks.

Owing to the illness of Arthur Nelson, his role in *The Governor's Pardon* is being played by Robert Preston.

Bert Wainwright, who plays Lieutenant Ketchall in *The Isle of Spice* (Eastern), and Minnie Chombar, the Queen Kamorta with the same company, were married at Toronto, Can., on Feb. 20, by the Rev. Alexander Williams.

E. W. Mason, who recently played Lord Fitzmaurice in *The Education of Mr. Pipp*, with Bigby Bell, is now playing the role of Horace Parker in *A Message from Mars*, under the direction of A. L. Rheinstrom.

The company which is to play Mrs. Warren's *Profession* at the Manhattan Theatre, beginning on March 9, includes Mary Shaw, Catherine Countess, E. J. Radcliffe, John Findlay, William Aberdeen and Harold Pratt. Miss Shaw's tour in *Allice-Sit-by-the-Fire* has been interrupted to allow her to play the role she originated when Arnold Daly produced the play last season.

Walker Whitelide will begin his tour under the management of Liebler and Company this Spring instead of in October, but he probably will not appear in New York until next Fall.

Walter B. Hoyt, of 5 Elm Street, Newark, N. J., was arrested on March 3 on a charge of advertising for chorus girls with the intent to swindle.

Louis Morgenstern has been appointed treasurer of the Actors' Fund Fair.

May Crawford has joined the McPadden's Flats company to take the subordinate role in place of Edna Dorman, who has resigned.

A special copyright performance of *The Daughter of Jorio* was given at the Court Theatre, London, on Feb. 25. The play will be produced at the Waldorf Theatre, London, by Robert and Marlowe.



## THE LONDON STAGE.

Another Theatrical War—Interne strife in the Actor's Association.

(Special Correspondence of The Mirror.)

London, Feb. 23.

During the week we have had—

But stay—  
First for an ode to Edna May.  
For Edna (prithoe note it, pray)  
Will be re-married one fine day.  
(The actual date she will not say).  
The chosen bridegroom says "Hooryay!"  
(Of course in quite the Hebrew way).  
And says when asked, "Please name the day,"  
"I mustn't speak, but Edna—may,  
And Popper Copper King is gay!"  
Because—

But as Hamlet says, "I am ill at these numbers," and so as Malvolio says, "Here follows prose." And after all doubtless you have been cabulary informed of the beautiful Edna's betrothal to your Copper King's son—or shall I say the Copper Prince? Of course we are all delighted at the joyous news, but had I been able to reach the bride-elect last week when she came in haste (and mouse-colored velvet) to sing at the Anglo-French charity matinee at the Royalty I would have asked her one little question—namely, why it was that she is about to break her vow she made when she had to divorce husband Titus (who was, I believe, no relation to Andronicus). It may be remembered that then Edna registered a vow that she would never marry again! Perhaps, however, she thought (like Benedict) she might not live to be married again. But let that pass! Enough that she has resolved to re-enter the nuptial state. Therefore Gawain now showers his blessing in advance on the enchanting Edna and her Prince de Cuivre.

But, alas! every joy is flecked with some drop of bitterness, and as that bomb-like hard Shelley remarked,  
"Our sincerest laughter with some pain is fraught;  
Our sweetest songs are those that tell of saddest thought."

"The bearings of these few observations (as Bunbury used to say to Cap'n Cuttle) lies in the application of 'em." And was it me, I have to relate that the aforesaid Edna, who had promised to go to Olympia last week to christen some lion cubs (ridiculous word "christen" in this connection, isn't it?) was prevented from carrying out her tender task by Manager Charles Frohman, who forbade her to "present" herself at the Mammoth Fun City. Miss May, however, sent along a letter full of tearful regrets that she was unable to perform this ceremony. Frohman's anti-Edna attitude caused great pain to many who had assembled to see Miss May. The cubs, however, didn't seem to grieve much.

Now that the great music hall war has subsided, or rather that there is a truce pending the decision of the arbitrator, we have been threatened with something to make up for it. That is to say, during the week now ending there have been signs of a big strike among the actors.

These actors have not, bear in mind, struck against the managers as their music hall brethren and sisters did, but among themselves and in their much vaunted Actors' Association.

For some time past discontent, not to say mutiny, has been growing among these associated actors, whose association meets over a shop in King Street, Covent Garden, a stone's throw from the ancient church (not cathedral) St. Paul's, in the graveyard of which lie buried the great clown Grimaldi and six other clowns of almost equal pantomimic renown. Also that great old eighteenth century stage player, Charles Macklin, who played Shylock when he was nearly a century of age.

Well, the aforesaid associated actors some time ago split up into two factions. One faction, calling itself the Reform Party (sounds quite political, doesn't it?) have from time to time been goaded to frenzy, as it were, by what it called the old world hole and corner methods of the original committee. The grievances complained of by the reformers (which hand includes many of our best and brightest young actors and actresses) comprise: 1, the formation of the Actors' Day scheme of collection of donations toward the theatrical charities; 2, the non-fighting against the poorness of small part salaries and the association's fossilized kind of attitude concerning the Irving memorial.

As to Actors' Day, that new-fangled scheme has (as I notified you recently) proved a ghastly failure to judge from the paucity of the donations. As to salaries for "small part" playing, the reformers hold that in the interests of their poorer brethren, £2 (under £10) should be the minimum, and that no manager should be dealt with who dares to offer less. This does not seem overwhelmingly exorbitant when you come to think of it.

Touching the much talked of but never yet materialized memorial to Sir Henry Irving, the A. A.'s shilly-shallying and "first-we-would-and-then-we-wouldn't"-ness has become a perfect laughing stock.

From these few opinions of mine you will doubtless surmise that as regards this actorial civil war your Gawain is on the side of the reform party. You surmise rightly, my good Missional comrades. Therefore am glad to report that in the election which followed the A. A. meeting—held this time at Cyril Maude's new theatre, the Playhouse—the historic reformers swept the board and carried all their candidates, routing the old committee with great slaughter.

And now we await the further pronouncements as to the policy of the A. A.'s new party. In the meantime I may tell you that during the debate much stress was laid upon the position, past and present, of the American Actors' Association. In their remarks some sought to show that the American association had dwindled considerably. It appeared, however, from certain more researchful speakers, that the reverse was really the case.

As regards the arbitration, which is still proceeding, concerning the music hall (or variety) artists' strike, there is nothing yet to tell you except that certain subsidized (and chiefly silly) journals on both sides are still trying to stir up strife by lying and slandering and calling of names. Amen!

Two terrible affairs—namely, the wretched Thaw case in your city and the awful wreck of our Great Eastern Railway Company's fine steamship *Scythian* off the Hook of Holland—have caused a kind of upheaval in our land. As to the wreck, that has appalled theatrical and musical circles on account of the doomed vessel having on board a large number of members of the German opera company which was lately at our great Covent Garden Opera House, besides several other stage folk.

As regards the Thaw trial and its details, that has caused certain of our more sensational journals to burst forth with articles on the inner lives of actresses, chorus girls, and so forth. One of the Harmsworth group of papers, the *Evening News*, to wit, has started a series, entitled "Why Do Actresses Attract Men?"

The undersigned having been wired to in order to express his opinion as a dramatic critic, adopted a different strain, and asserted (as *The Mirror* has so often asserted) that something should be done to do away with those so-called "patrons of the drama" who encourage and keep going certain so-called "actresses" who are an insult to every theatre and to all decent people engaged therein. For alas! we too, have our millionaire and other skunks.

I have (alas!) no new play to describe, for we have had none this week. Most of the interest this week in theatrical and playing circles has been aroused by the aforesaid Actors' Association agitation, and by a lively, not to say saucy, lecture, given by Dramatic Critic Hamilton Fyfe to the Playgoers' Club last Sunday night. Fyfe labeled his lecture, "The Truth About English Acting," and he had not lectured long when it was discovered that he adopted the old, old cuckoo cry as to the English plays and players being oh! so inferior to the French! Also he came to the conclusion that acting is not really an art, doncherknow, because actors have to be so self-conscious while they are acting!

Fancy that! as one of poor old Ibsen's characters was so fond of saying. Really, one felt that the lecturer was so ridiculous in his views (good critic though he be) that one could almost have grappled with him and made him what Shylock might have called a very necked Fyfe.

Last week it was thought that we should have several new plays to sample, but (as I have shown) these did not "arrive." Now, however, I have to announce the following forthcoming productions:

The Great Conspiracy, adapted by Madeleine Lucette Ryley from Pierre Berton's *La Belle Marcelline*, is to be "presented" by Charles Frohman at the Duke of York's next Monday week; another Napoleonic play, written by Richard A. Greene, and entitled *The Angel of Unrest*, at the Brighton Theatre Royal on the same date; Mr. Sheridan, written by Gladys Myer, for Arthur Bowchler, who has billed it to be given at the Garrick on March 6; John Gladys Honored, by Alfred Sutro, to be produced by George Alexander on March 9; *The Little Admiral*, written by actors Horace Hodges and E. Wigney Percival, for Lewis Walker, who will produce it at the Lyric on March 9. So no more at present from yours to command, GAWAIN.

## SAXE'S ANTI-SPECULATOR BILLS.

Senator Martin Saxe, of New York, introduced into the State Legislature on Feb. 25 two bills against ticket speculators. The interest in the matter is the result of his own experience, recounted in last week's *Mirror*. The first bill is an amendment to the penal code relative to ticket speculators, and reads as follows:

Title eleven of the penal code is hereby amended by adding two new sections to be known as section three hundred and eighty-four-c and section three hundred and eighty-four-d respectively:

Any person who shall sell or offer for sale any ticket admission to any public place of amusement for more than the regular price thereof, on the sidewalk in front of, or near, the entrance to such place of amusement, or anywhere in a street or public place in the vicinity thereof, is guilty of a misdemeanor.

The proprietor, manager of any public place of amusement, or any employee of such proprietor or manager, who shall co-operate with any other person for the purpose of attempting to sell to any third person a ticket of admission to any public place of amusement for more than the regular price thereof, to be sold on the sidewalk in front of, or near, the entrance to such place of amusement, or anywhere in a street or public place in the vicinity thereof, is guilty of a misdemeanor.

This act shall take effect September first, nineteen hundred and seven.

The other bill prohibits the issuance of licenses to ticket speculators, and contains the following provisions:

From and after the taking effect of this act the power of any board or officer of any city or town to grant licenses to ticket speculators shall cease and determine from and after the taking effect of this act, and no board or officer of any city or town, which is valid when this act takes effect, shall be, and remain, valid for the term for which it was granted except as herein provided, unless renewed or renewed by the board or officer under which it was granted, and the rights and liabilities of the holder thereof during such term shall be governed by the laws in force immediately prior to the taking effect of this act, except as otherwise expressed in the act.

Such license shall be void from and after the thirtieth day of June, nineteen hundred and seven. When a license is terminated on the thirtieth day of June, the holder of such license shall be entitled to receive and recover from the town or city in which such license was granted, such proportion of the whole license fee paid therefor, as the remainder of the time remaining on the day of the sale, shall bear to the whole period for which it was granted, and the same shall be paid by such town or city on demand.

This act shall take effect immediately.

## A CRY FROM INDIANA.

The following plaint comes from South Bend, Ind., addressed to David Belasco and signed by "One of the Sufferers":

"When your splendid organization is contemplating the building or leasing of theatres, do you ever think of poor, unfortunate South Bend, which has two first-class theatres under the management of the same person? They charge any prices they like for any sort of attraction. A few people have their choice of seats. To illustrate: The writer of this epistle wished two one dollar seats for a certain good attraction. The box office could give me nothing but the last row downstairs after the first office opened on the day of the sale. That night at 8 o'clock one of these favored few secured for one dollar the eighth row from the back. 'We always keep good seats until the last minute for people like you,' was overheard at a café, and the speaker was the ticket seller. You see what South Bend has to endure in this matter.

"Even if we had any attractions we could stand it, but one could easily count on the fingers of his one hand the good attractions of this season. This week we have a melodrama, a rural play and a minstrel show at one theatre, and for lack of attractions vaudeville at the other. That is what the octopus has done for South Bend. Can you not come to our rescue and give us something worth while? I hope so."

## ROSINA BRANDRAN DIES.

Rosina Brandran, for many years principal contralto at the Savoy Theatre, London, died in that city on March 1. She was known as "The Savoyard." Miss Brandran was born in London, her real name being Moutt. She was educated in France. Her first role in a Gilbert and Sullivan opera was as Lady Satterdown in *The Sorcerer*, which she took at a few hours' notice.

In 1879 she came to America with a company that presented *The Pirates of Penzance*, and on her return to London she became a member of the celebrated Savoy company. She created all the old women parts in the Gilbert and Sullivan operas except those in *Patience* and *Iolanthe*. One of her greatest successes was in *The Yeomen of the Guard*.

Doyle Carte left Miss Brandran £1,000. She continued to sing until a short time ago and appeared in the London production of *Véronique*.

## AMERICAN PLAYGOERS MEET.

The American Playgoers, at their meeting in the Hotel Astor on March 4, discussed *The Man of the Hour*. Mrs. A. M. Palmer presided, and the speakers were Dr. J. C. Bayles, R. C. Penfield, D. Moscovitz, M. A. Lesser, G. F. Kerr, Mr. Deutsch and Father John Talbot Smith. Mr. Bayles declared that the play was founded on a misconception of fact and that no such relation as that depicted ever existed between two bosses. He said that every playwright should submit his play to several experts on the subjects about which he was writing. Mr. Kerr declared that the play is a great one, and that many politicians behave in the way depicted. Father Smith declared, however, that the play was a libel on New York.

## OGDEN-CRANE SCHOOL PERFORMANCE.

The Ogden-Crane School of Opera gave another of its interesting performances on Feb. 27 at Carnegie Lyceum, producing for the first time on any stage Miss Gotham, a serio-comic opera in two acts, the music by Admet Schuler, with libretto by Will El. Blood. The cast was as follows: Captain of steamship Kate, William Sharp; Mr. Wentall Gotham, W. R. Brandon; Mrs. Gotham, Anna Borgfeldt; Miss Gotham, Hattie Diamant; Annie, Helen Dickson; Princess Del Segno, Nannette Willoughby; L. Washington, O. K. Weissel; Duke of Ermin, Salvatore Miceli; Mike Pomp, C. B. Heine; Dr. Charles Trewe, A. R. Harry; Sailor, R. Gairruth. The production was effectively managed and was much enjoyed by a large and appreciative audience.

## THE TRUTH FOR LONDON.

Clyde Fitch is shortly to sail for England to arrange for the production of *The Truth*. Marie Tempest is to appear in the play in London.

## ANTOINETTE WALKER.



Photo by Richmond, N. Y.

Above is another portrait of the charming little actress Antoinette Walker, who is now playing *Jennie* in *The Music Master*. Miss Walker's plans for next season are not yet definitely settled, but that she will be seen in an important part may be taken as a matter of course.

## SUIT OVER THE LABYRINTH.

Judge Charles M. Hough, of the United States Circuit Court for the southern district of New York, has just granted a preliminary injunction in the suit brought by Paul Hervieu, the French dramatist, through Ernst Lowenstein and Cane, his attorneys, against the J. S. Ogilvie Publishing Company of New York City. The restraining order prevents the defendant corporation during the pendency of the equity suit for a permanent injunction and an accounting, from publishing, selling or in any way disposing of its publication entitled "The Labyrinth, a Case of Divorce," or from using without authority any other publication, book, dramatization, translation, adaptation, abridgement, novellization or any colorable imitation or simulation of the complainant's dramatic composition entitled *Le Dédaile*.

For some time the J. S. Ogilvie Publishing Company has been placing on the market a publication entitled "The Labyrinth, a Case of Divorce," by George Morehead, which is further described as "a dramatic story based upon the great play of the same name." The book is being sold for 25 cents in the same series with "Rachel Goldstein," "A Working Girl's Warnings," "Why Women Sin," and other "popular novels written from plays." The publishing house, despite the protests of Elizabeth Marbury, M. Hervieu's agent in this country, has continued to circulate the work, contending vaguely that there is a flaw in the copyright of *Le Dédaile*, which was duly registered at Washington in December, 1900, before publication in the United States or any foreign country.

The bill in equity, which covers nearly ten typewritten pages, referring to the alleged piracy, states that "the defendant by this litigation intends to convey to the world that the said pirated work reflects the spirit and atmosphere of the dramatic composition of your orator; that actually the said pirated work is a cheap, tawdry, garbled, melodramatic and theistic concoction, and what is commonly known to the playing public and to the dramatic profession as 'hack work'; that the said pirated work is a rank and base misrepresentation of the complainant's dramatic composition, which has been proclaimed by the literary and dramatic critics of France, England, the United States and other countries as a piece of first rate literary and dramatic art."

Annexed to the bill of complaint is a copy of "The Labyrinth" with its lurid cover; facing the title page is a portrait of Olga Netherole as Marianne in M. Hervieu's play. There is no attempt at evasion. Credit, in fact, is given to the French author in the introduction, and much reliance is placed on his reputation to advertise the book. This conduct of the defendant, the bill alleges, is working irreparable injury to the name and fame of M. Hervieu.

## THE ACTORS' FUND FAIR.

Frederic Thompson has resigned as Director-general of the Actors' Fund Fair, to be held at the Metropolitan Opera House from May 6 to 11. In his letter to Charles Burnham, chairman of the committee, he explained that the death of his partner, Elmer S. Dundy, had thrown upon him a great amount of extra work, and he made a suggestion to go over with his successor all details of the work and plans up to date. The Board of Trustees replied, regretting the pressure of private affairs and thanking him for his efforts. Before adjourning their meeting they appointed Milton Robie General Director and selected an Executive Committee consisting of Daniel Frohman, Charles Burnham, Joseph Brooks, Joseph E. Grismer and Clay M. Greene.

## BIMBERG'S PLEA DENIED.

Meyer R. Bimberg's application for a receiver for Wagnahls and Kemper, lessees and managers of the Actor Theatre, pending the result of an action for accounting and dissolution of the partnership, was denied by Judge Giegerich on Feb. 26. Wagnahls and Kemper denied the existence of a co-partnership between them, and Bimberg alleged that they had not performed all the conditions of an agreement with him and asked for a cancellation of the agreement under which they operate the theatre. Judge Giegerich holds that the evidence is not to establish a co-partnership, so far as the affidavits presented on the motion for a receiver are concerned, and therefore denies the application.

## ANOTHER ASPIRANT.

Blanche Holt, of The Isle of Spice company, sends *The Mirror* the following letter, received by her manager from some stage aspirant in Pennsylvania:

Dear Sir,  
I will try and rit a few lines to say or ask kindly for you to rit and tell me the head man of this trap I dunt mean the manager, the reason I wanted to know is there 2 girls wants to june you one a brunett and the other a blawnd and would like if you would do the best you can for us. I am my self and the other a friend of mine one is 17 and the other 16 and would ask you kindly ask you to do the best you can I remain as ever

ans soon

## NEWSBOYS' BENEFIT.

The benefit for the Newsboys Home Club, held on Feb. 3 at the Academy of Music, netted \$5,000. The programme, which was arranged by George M. Cohan and Sam Harris, included Aleck Carr and company in *The End of the World*, Nora Bayes, the Elmore Sisters, Trilzie Frigana, George Fuller Golden, Bessie Wynn, Alice Lloyd, Kathrine Courtain, Dixon and Anger, Stella Trancy, Edith Mack, the Doherty Sisters, Frank Fogarty, Vito Dely, Lewis and Ryan, Nat Haines, Bert Leslie, George Selman, Fide and Ward, Willie Zimmerman, Jack Newmark, Sam and Bonhard, Rice and Cady and William Redmond.

## MRS. FISKE ON PLAY DISTURBERS.

Mrs. Fiske in a conversation on the subject of the annoyances to which spectators are subjected by the few inconsiderate persons who make it a practice to leave the theatre before the final fall of the curtain, has expressed her views as follows:

"It seems to me unfortunate that the effect of the last scenes of plays should so often be ruined because of the selfish haste of a few persons, who desire to reach their carriages in advance of those people who courteously wait until the final curtain. This disturbing and ruining of the last scene of a play is becoming a misfortune in the theatre. American audiences are extremely courteous. It is only the selfish few who create disturbance. What an injustice this is to the audience! Why should the audience be deprived of the effect of perhaps the most important scene of the play because of this inconsiderate few? It is depriving the audience of its rights."

"In many cities there are a number of theatre-goers who come from suburban places. One quite understands that such persons are unable sometimes to remain until the close of the play; but it would not be difficult for them to find a way to depart without committing the discourtesy of spoiling the end of the play and preventing the rest of the audience from its proper measure of enjoyment. If these auditors who must go to their trains are not certain that they can remain in their seats until the close of the play, why could they not go to the back of the theatre during the final intermission? In that way, when it became necessary for them to depart they could do so without either disturbing the audience or ruining the work of the players."

"Many of the modern plays depend for their greatest effects upon the final scene. This is particularly true of Ibsen's plays. If the actors are in earnest, if they are playing with inspiration and to the best of their abilities, a disturbance in the audience completely destroys the illusion for the actors, breaks the spell, snaps the thread and annihilates the sympathy between them and the audience. In a word, a disturbance completely demolishes the scene. This misfortune occurs frequently because of the few who, careless of the rights of the audience, depart before the falling of the final curtain."

## SHUBERT-PERLEY LITIGATION.

Frank L. Perley recovered a judgment for \$25,182 against Lee Shubert on Feb. 25 in a suit over a booking contract between Shubert and Perley. Mr. Shubert intends to appeal the decision.

Mr. Perley has filed two other suits against Mr. Shubert to determine what share, if any, he should receive from certain Shubert enterprises in which the plaintiff claims to have an interest. In one of these actions Lee Shubert alone is named as defendant, and the second action is brought against Shubert and John C. Fisher, and has to do with the production of *The Nazarene*, in which the plaintiff declares the defendants were his partners.

The suit of Bicherstoft against Shubert, Fisher and Perley, also having to do with *The Nazarene*, has been withdrawn in the Supreme Court trial term.

## JENNIE LIND'S HUSBAND IS DEAD.

Otto Goldschmidt, the husband of Jenny Lind, the celebrated singer, known as the "Swedish Nightingale," who died in 1887, died in London on Feb. 25 at the age of seventy-eight. He married Miss Lind in 1852, during her American tour, during which he was her accompanist on the piano. Mr. and Mrs. Goldschmidt took up their residence in England in 1858.

He was professor in the Royal Academy of Music, England, in 1863, was made vice-principal in 1866, was first musical director of the Bach Choir in 1876, and resigned in 1895.

He edited, in conjunction with Sterndale Bennett, "The Choral Book for England."

## KANSAS THEATRE BURNED.

At Mound Valley, Kan., on Feb. 27, Hulen's New Opera House was destroyed by fire. It started in a small frame building next door, and soon reached the front end of the opera house. The No. 1 Uncle Sam Haskins company appeared there the night of Feb. 26, and their baggage was still in the opera house. Members of the company arrived at the stage entrance in time to break down the door and save their property. Some wood wings, an organ and piano were carried out and in a few minutes later the fly gallery and the entire building was in flames and destroyed. The building cost \$11,000 and was insured for \$5,000. Mr. Hulen may rebuild.

## AUDIENCE RIOTS AT OPERA.

An audience at El Paso, Tex., on March 3 created a disturbance at a performance of *The Barber of Seville* by the San Carlo Opera company, demanding the return of the money paid for admission because the opera had been greatly abbreviated and because Campanari, advertised to appear in the title-role, was not in the cast at all. Alice Neilson attempted to satisfy the audience by singing several songs in English, but was only partly successful. Money was finally returned to those who demanded it.

## ELLEN BOWICK'S RECITAL.

Ellen Bowick gave a recital of scenes from "A Christmas Carol," by Charles Dickens, at Mendelssohn Hall on Feb. 28. The longer number was preceded by two short pieces, "The Road to Arcady" and "The Frenchwoman's Story." Miss Bowick's readings are graced by a charm of manner and an extremely pleasant voice, and she always succeeds in holding the attention of her audiences.

## INDEPENDENT THEATRE FOR OMAHA.

It was announced last week that Arthur Branders, a wealthy citizen of Omaha, had contracted to build a high class modern theatre in that city for the use of the Independents. The Independents have not been able to secure a foothold in this important city, but it is expected that the new house will be ready for them next season.

## SAID TO THE MIRROR.

DIRECTOR CYR: "A report has recently appeared in print to the effect that a play of Gabriele D'Annunzio's was recalled from production through the arbitrary attitude of the author, who forbade a New York performance because he had not 'witnessed rehearsals.' As this is an injustice both to Mr. D'Annunzio on the one hand and to Mr. Bothern and Miss Mariowe on the other, will you permit me to deny the report. Indeed, as I myself hold the rights for all American productions of Mr. D'Annunzio's plays, I can state with some authority that the poet in question has no wish thus to censor his productions over seas. In fact, he has formally ceded to me entire control of such things, as the proprietor of his American rights. Mr. D'Annunzio has been a much written about and a considerably abused man, and it seems unfair that he should suffer for more than his own sins."

A. G. DULAMATER: "I have been informed that an issue of *The Mirror* contained a statement to the effect that I was or had been pirating Adelaide Alexander's play, 'The Telephone Girl.' Permit me to state most emphatically that I have never pirated Miss Alexander's play, or any one else's for that matter. During the season of 1905-06 I was engaged as manager of The Land of Nod and this season as business manager of The Land of Nod and of Emma Carus in 'Too Near Home,' in the employ of the Will J. Block Amusement Company."

HARRY CLAY BLANET: "I wish *The Mirror* would contradict the report of the death of my wife, Kitty Wolfe-Blaney. The announcement of the death of a Mrs. H. C. Blaney in several New York papers has been the cause of my receiving hundreds of letters of sympathy from friends. I have to say that my wife is in excellent health and has been with me the entire season, playing in *The Boy Behind the Gun*."



# AT THE THEATRES

(Continued from page 2.)

Metron was a fairly good effort, and Eugene Sheldrake was Tom. Lorna Atwood as Mary, and the other roles were acceptably filled. Others in the cast were James A. Blinn, Alfred Wals, Henry Forst, William Taft, Robert Athol, J. Morton Stock, Ernest Anderson, Albert Terry, A. R. Harold, William Herbert, Samuel Freston, Richard Clarke, M. McNeil, Harry McNeill, George Thiny, John Williams, H. Riley, Carlton M. Le Vigne, Wilton Lawlor, Robert Castro, Howard Patton, Robert Farley, Randolph Barton, Queens Marie and Fannie Marlowe, Vandell, and Emma Partridge, vocalist. This week's attraction is Leah Klechka.

**KNIFE AND PROCTOR'S HALLS OPERA HOUSE.**—The stock company that formerly played at the 125th Street Theatre was transferred to this house last week, and the faithful patrons followed it in a solid body. The same faces were seen in the same locations, and many new patrons were gained by the change. The play presented was *Tess* of the D'Urbervilles, in which there are several parts peculiarly adapted to the abilities of the various members of the company. Beatrice Morgan as Tess appeared to better advantage than in many roles she has essayed in the past, and acted with great force and feeling this very difficult role. William Norton as Alec D'Urberville gave a very strong and convincing portrayal of this villainous part, and added still another splendid characterization to his already long list. Paul McAllister as Angel Clare made the most of his opportunities. Dorothy Rosemore made a strong impression as Marian, and Peter Lang was well fitted in the character of John Durbeyfield. Agnes Scott as Mrs. Crick; Randolph as Betty; A. Phillips as Mr. Crick; Hawley as Bill; George Manning as Mr. Crick; Mathilde Dushan as Mrs. Crick; Robert Lee Hill as the Bailiff, and Riley Chamberlin as Andy completed the cast. Leonard Kane and Sue Smith appeared between the acts. This week's attraction is *The Prodigal Son*.

**LYRIC.**—Sothern and Marlowe continue to attract large audiences here with their repertoire of fine productions. The arrangement last week was as follows: Monday night and Saturday matinee, *Jeune D'Arc*; Tuesday, *Twelfth Night*; Wednesday, *Hamlet*; Thursday and Friday, *Romeo and Juliet*. This week's repertoire will be: Monday, Tuesday and Wednesday, *Jeune D'Arc*; Thursday and Friday, *Romeo and Juliet*; Saturday matinee, *The Sunken Bell*; Saturday night, *Twelfth Night*.

**WHEAT.**—Williams and Walker in *Abyssinia* attracted good audiences here last week and will continue for another week.

**YONKOVILLE.**—Arizona was the attraction here last week. This week, Charles Grapewin in *The Awakening of Mr. Fopp*.

**MYRTLE.**—Keller, the magician, mystified large audiences here last week with his familiar but none the less interesting tricks. He was assisted by Harry Valadon. This week, Arizona.

**NEW STAR.**—A Desperate Chance was a popular attraction here last week. This week, *The Four Corners of the Earth*.

**ACADEMY OF MUSIC.**—Ben Hur, with an enlarged company and several extra chorists began an engagement here on Feb. 25. A. H. Van Buren plays Ben Hur, John E. Ince, Jr., Messala; Robert McWade, Jr., Simonides; Henry Weaver, Ilderim; Mabel Brownell, Esther; Helen Singer, Irs; Stella Boniface Weaver, Amrah, and Blanche Kendall, Thrash.

**POURCELOIN STRAITS.**—Queen of the White Slaves played to good business here last week. This week, *The Shoemaker*.

**GARDEN.**—Ben Greet's company began an engagement here last night (Monday), presenting *The Merchant of Venice* as the bill for the opening week.

**LIBERTY.**—Eleanor Robson revived *Mervyn Mary Ann* on the afternoon of Feb. 27, and again gave her charming impersonation of the slavey. H. B. Warner appeared as Laurence; Holbrook as Peter; Ada Dwyer as Mrs. Leadbatter, and Louise Lovell as Rosie. The play will be repeated on Wednesday afternoons. Salome Jane continues as the bill for evenings and Saturday matinee.

**HERALD SQUARE.**—The 100th performance of *The Road to Yesterday* will take place to-night (Tuesday). Satin perfume cabinets will be distributed as souvenirs.

**ASTOR.**—The Mills of the Gods, by George Broadhurst, replaced *Genesee of the Hills* here last night (Monday).

**PRINCESS.**—This theatre was dark last night (Monday), Henry Miller and Margaret Anglin having gone to Washington for a single performance of *The Great Divide*.

## PROFESSIONAL WOMAN'S LEAGUE.

The Professional Woman's League held its anniversary reception at its rooms on Thursday last. The house was open to the many friends of the organization from 4 o'clock until 11. Many of the club women of the city as well as the artists of the profession were present to extend their felicitations to the League on this, the occasion of its fourteenth birthday. To mark the day, fourteen candles flamed upon a birthday cake which was cut with much ceremony at 10 o'clock upon the stage where dramatic recitals were given. The stage was tastefully decorated for the occasion. Telegrams were read from absent friends of the League; from Lillian Russell, Amelia Wingham and others. Mrs. Louise Allen Collier sent a birthday cake. The several officers of the club, with Mrs. Susanne Leonard Westford, the President, as leader, comprised the Hospitality Committee. Mrs. Leona Ross was the chairman of the reception, Mrs. Louis Stern of the Refreshment Committee, assisted by Amelia Summerville.

The five hundred guests who called at the League rooms during the reception hours took away a pleasing picture of its assembly room banded with the soft green of palms and ferns from behind which gleamed the dark red coats of the musicians. Lignante's Royal Neapolitan Band furnished the music and played and sang most entertainingly. At 10 Mrs. Westford stepped upon the stage and introduced Mrs. W. G. Jones as the League's oldest and dearest member, who would cut the birthday cake. Mrs. Jones made a speech. General informality prevailed throughout the day. Instead of the stiffness of a receiving line, the twenty-one officers of the League moved about among the guests and welcomed them. A few of the guests may have clung to reception traditions, but many of them stayed through the afternoon and evening and enjoyed the League's friendly hospitality.

Among the members of women's clubs who were present were the following presidents: New York Federation of Women's Clubs; Mrs. Seward, of the New England Women's Club; Mrs. Frederick Nathan, of the Consumers' League; Mrs. Belle de Shovel, Honorary President of the Federation; and Mrs. White, of the Westchester Women's Club.

The programme of the League for March 4 was omitted.

## A SERIES OF LIBELS.

The St. Louis correspondent of one of the subsidized Trust organs recently sent his paper a statement to the effect that Henry E. Dixey "fell off the box" and took to drink on account of poor business while in St. Louis. This correspondent also referred to Mr. Dixey's play as a "four-year-old success." The statement as to Mr. Dixey personally was absolutely untrue; the returns from *St. Louis* show the receipts for the week Mr. Dixey was at the Garrick to have been about \$11,000, and the play is not yet two years old, having been produced in New York in October, 1905.

## SOUTH AFRICA.

Naviland Presents the Tempest—Whackers' Company Coming—Notes.

(Special Correspondence of The Mirror.)

Johannesburg, Jan. 10.

William Naviland has this week staged the long looked for play, *The Tempest*, and has secured a magnificent success both artistically and financially, and the critics here are bubbling over with praise for the magnificent staging of the play. The stage effects surpass those of the great play, *The Darling of the Gods*. There should be packed houses during the run of this piece.

B. and F. Wheeler's new London Gaiety company is expected here shortly and is reported to be a good all-around combination. The company opened last month at the Opera House, Cape Town, with *The Dairy Maids*, for the first time in South Africa, and secured an immediate success, which speaks well for its tour throughout the country. The plays included in the repertoire are *The Belle of Mayfair*, *Beauty of Bath*, *The Catch of the Season*, *The Blue Moon*, etc.

Engine Stratton, the "Ideal Comedian," has come and conquered. He had a tremendous ovation on his opening night, and the directors of the Empire have put another feather in their cap with this engagement. The bill at present is as strong as any of the leading halls in London, and in spite of the expense attached to the importation of the artists from all parts of the globe there must be a big profit, as the public is packing the house nightly. Virginia Almsworth, the American prima donna, who is starred here, is a dismal failure. She has a good voice and appearance, but her songs are not suitable for the audiences out here. The Fire Madcaps in their dancing act are a big success. Having just come from London, with a big name, the people expected to see something out of the ordinary in dancing, and they were not disappointed. From the beginning to the end of their act they are greeted with rounds of applause, and Mr. Winkler, the manager of the act, can go away from South Africa highly delighted with their success out here. Mabel Thorne, burlesque actress, is a popular favorite, singing four songs nightly, and the house still clamors for more.

Charles Deane, a comedian from London, is scoring a tremendous success with his songs, "Follow the Train Lines" and "The Burial of Irish Molly, O." By the way, Mabel Thorne is scoring with a song entitled "On the Deck of the Walmer Castle," written and composed by Charles Deane while coming over here on the steamer *Walmer Castle*. Marsh and Barrie, the refined vocalists and dancers from London, are going pretty favorably. Marsh is responsible for some most catchy songs. Gus Stratton is doing "Dolly Daydream," "Lily of Laguna," "I May Be Crazy, But I Love You," and "That Coon's in Love." He has a complete set of scenery for each song and is fairly bringing the house down nightly. The Sisters Morgan, duettists and dancers, are a popular turn, and considering that their luggage was unfortunately left behind at Southampton and they arrived here without a "suitcase" or anything and had to make shift with their work. On arrival here David Foote, the musical director, set them to hum the airs over and then fixed the band parts up, and they are now waiting for the next boat to get their belongings. Ella Shields, the coon singer, is paying us a welcome return visit after too long an absence of two years. As soon as her number went up she had a big reception and had to oblige with some songs. Baker and De Salen, eccentric knockabout dancers, get through some clever dancing, for which they are generally cheered. Lil O'Gorman, comedienne and dancer, is voted good for her dancing. The bluecoat is still a big feature.

Opening here in the next company are the Miles-Stavordale Quintette, Augustine and Hartley, Maude Mortimer, and Florence Edsall, comedienne and mimic. From this date forward artists will please note that, owing to the way in which some of them are "pinching" other people's songs and their way of making out here with them, which is not fair to the original singers of the songs, I intend in future to publish the name of the song and that of the original singer and the name of the performer by whom it is sung out here.

F. B. DILLIST.

## THE WITMARK MUSIC LIBRARY.

The Witmark Music Library is most unique, containing as it does great musical stage successes and works of famous composers, both American and foreign. In fact, the Witmark library may be rightly termed a "musical storehouse of the world," where these musical treasures may be rented but are not for sale. When it is considered what the cost would be to a company to buy outright from week to week all that is necessary to give a complete production, it will at once be seen that it would be utterly impossible to conduct a musical stock company without the aid of an institution of this kind. To provide prompt book, conductor's score and orchestration, and all the other attendant paraphernalia of all the operas, comic, standard or grand, which they purpose to give, would be too colossal a task to undertake. The Witmark Music Library also fosters home talent; it provides a vehicle for amateurs, and in variety and magnitude of the stock it carries it claims to be unmatched by any other library extant. When the works of any other composer as Bellini, Von Suppe, Mill, such composers as Debussy and Gounod from abroad, and also the creations of such American composers as Herbert, Edwards, De Koven, and Englander may be had for rental, there is no reason why any company should not give these delightful and successful works rather than to stage the time-worn and much-given productions of past days.

Side by side with the Witmark Music Library stands the Witmark Booking Agency, which is of the greatest aid to professional as well as to amateurs who are looking for engagements, and each year hundreds of artists avail themselves of the privilege of consulting this agency and of receiving contracts through its efforts.

## VERY QUICK RESULTS.

Twenty-four hours after the announcement in *The Mirror* the Miner Lithograph Company was sold. This is a record in getting returns from advertising when one considers the large enterprise represented by the Miner Lithograph Company and its plant.

A deal was consummated by the Miner Estate by which the Miner Lithograph Company was sold to a syndicate. The business will continue under the old title, and Ziegfeld and Cassidy will still have charge of the art department. Thomas A. O'Brien and Walter J. Moore will continue to look after the customers.

It is rumored that the syndicate which purchased the Miner lithograph plant is backed by George M. Cohan and Sam Harris. This plant has been doing a profitable business, and was not sold by the Miner Estate because of any dissatisfaction with the results of the yearly profit in the Miner Lithograph Company, but on account of a desire on the part of the estate to withdraw the investment represented in the lithograph company for use in new theatrical enterprises in which they are interested, details of which will be forthcoming later.

## THE PROSELYTE PRODUCED.

Fernanda Eliscu appeared in a new play, *The Proselyte*, at the Kalich Theatre on March 1, enacting the character of a young Jewess in love with a Christian. Important roles were played by Kalman Jevier, Mrs. Gladky, Mr. Katzman, Joseph Cone, Louis Gold, Leon Blank, Madame Gold, Mr. Weintraub and Mrs. Bris.

## THE POWERS THAT BE OPEN.

The Powers that Be, Avery Hopwood's new play, opened on Feb. 27 at the Shubert Theatre, Columbus, O. The play was well received.

## DILLINGHAM AND MRS. CARTER SEPARATE.

Charles Dillingham and Mrs. Leslie Carter have now parted company, and the actress has brought suit against her former manager for, it is supposed, breach of contract. Mrs. Carter, it will be remembered, was to have been presented by Mr. Dillingham in *Cleo*, by Edwin Milton Royle, but Mr. Royle objected to her changing his play to suit herself, and got out an injunction preventing its production. Other plans suggested by Mr. Dillingham fell through and Mr. Dillingham gave up trying. It was reported last week, but without verification, that Mrs. Carter might appear in the principal role of Mrs. Warren's *Profession* in a company to be organized by Al. H. Woods for Chicago. Another report, also unverified, has it that Clyde Fitch is writing a play for the actress, to go under the management of William Harris.

## SHUBERTS SUE ARNOLD DALY.

Lee and J. J. Shubert on Feb. 23 filed suit in the Circuit Court, Chicago, against Arnold Daly for \$10,000, alleging libel. The complaint states that after the severance of relations between Daly and the Shuberts the former had made statements reflecting on the business integrity of the plaintiffs and upon their intelligence as producers.

## ACTOR KILLED AT FIRE.

Frank Conley, a member of the Vanity Fair Extravaganza company, lost his life at the burning of the Arcade Hotel, Chester, Pa., on March 2. He was killed by jumping from a window. Mrs. Lillian Watson, also a member of the company, was severely burned, and the members of the company lost all their personal luggage.

## GOSSIP.

Richard Carle's new musical comedy, *The Hurdy Gurdy Girl*, will be put into rehearsal next month. May Boley and Walter Lawrence will have important roles. Mr. Carle will not appear in the piece.

Maud Raymond has been engaged for *The Orchid* to replace Emma Janvier, who has resigned from the cast.

Allen Knowlton, recently with *The Girl Patsy*, is resting at her home in Boston.

Joseph Hall Chase, of Sweeney, Shipman and Company, was forced to return to his home in Washington from Birmingham, Ala., last week on account of the serious illness of his wife. Mr. Chase was with the Anna Day company.

Marion Russell, whose play, *Telka the Half-breed*, has met with much success, has gone on an extended trip through the South.

Milton and Sargent Aborn have made extensive preparations for their annual Spring and Summer seasons of opera, the inauguration of which will take place on April 29 at Keith's Theatre, Providence. Other cities to be played by the Aborn companies will include Brooklyn, New Haven, Lawrence, New York, Albany, Troy, Baltimore, Washington and three other cities not yet settled.

Edward Panlun will return to New York from London this week. He is bringing back several new comedies and the book of a musical comedy entitled *The Yankee Mandarin*, the music for which is being written by Alfred G. Robyn.

The ninth lecture of Edward Howard Griggs's course on Shakespeare will be delivered at Mendelssohn Hall at 4 o'clock on Tuesday afternoon, March 5. The subject will be *King Lear*.

Joseph Herbert and George Boniface have been engaged for important roles in *The Orchid*.

Inez Shannon has been very busy the past week rehearsing her daughter, Little Frances Shannon, for her first appearance last night in *Jeune D'Arc*, she having been specially signed for the rest of the New York run of the Sothern-Marlowe company at the Lyric Theatre. Baby Zillah has been engaged for the title role in *Little Lord Fauntleroy* with the New Haven stock, and Miss Shannon herself in the lead of a new melodrama to be produced within a fortnight.

Irene Ackerman has again taken the position of chairman of entertainment of the Actors' Church Alliance. The next entertainment will take place at Christ Church, Thirty-sixth Street near Eighth Avenue.

William Norton is playing Oscar Stephenson, one of the strongest roles in *The Prodigal Son*, this week with the Keith and Proctor Stock at the Harlem Opera House.

The engagement of Robert Edson and Ethel Levey Cohan was announced from Cleveland last week. The marriage will take place, it is said, as soon as Mrs. Cohan receives her decree of absolute divorce from George M. Cohan, within three months.

## AMATEUR NOTES.

The University Players' Club of Columbia University will give their annual show at the Waldorf-Astoria on March 11. It will be a musical comedy entitled *The Idea of March*.

The girls of Barnard College on March 1 produced an original skit entitled *When Mr. Shakespeare Comes to Town*.

The students of the academic department of St. John's College, Toledo, Ohio, acted on Feb. 21, Elind, a Biblical play. The cast was as follows: Nathan, Pharisaeum dux index, F. Macelwane; Elind, eius filius, A. Prester; Phasur, Herodiani, A. Streicher; St. Joseph, Nachtrab; Mus, ex constitutis de Melchior, E. McCormick; Uri, sacer, dux plebis, A. Binn; Pastorem, Abidin, C. Comte; Gera, C. Wileman; Ruben, H. Crane; Obed, O. Monemes; Eleazar, servus, Phasuria, V. Krowinski; Milites, J. Kane, H. Gelger.

The Wakefield, Mass., Dramatic Club on Feb. 21 presented *Our Jim in the Town Hall*. The cast was as follows: John Mathews, C. Orne Bayrd; James Mathews, T. Fulton Parks; Bob, Ralph B. Coombs; Major Timothy Mudge, Arthur G. Abbott; Deacon Henrich Tid, Fred C. Scott; Bill Tid, Arthur Howlett; John Henry Tid, Wallace Bryant; Aunt Deborah Mathews, Miss Barbara Miller; Caroline Antwerp, Miss Fannie Parker; Benie, Miss Lillian Mansfield; Grace Antwerp, Miss Ethel Goodwin.

Society men and women presented a series of living pictures in the Waldorf-Astoria on Feb. 20 in aid of the Paeal Institute. Among those taking part were Mrs. Oliver Livingstone Jones, Edith Van Cortlandt, Malcolm Roberts, Alice Hunt and Harriet Chev.

The first battalion of the New York Naval Militia gave a circus on the U. S. S. *Granite State* on Feb. 25.

## MUSIC NOTES.

Before sailing for Europe Henry W. Savage announced his intention of producing *Tristram and Isolde* in English next season.

Erico Caruso gave a farewell supper to Puccini on Feb. 25 in the Metropolitan Opera club room. Ernest Goettlis, acting manager of the Metropolitan, presented to the composer a silver loving cup with the inscription: "To the Master, Giacomo Puccini, with the admiration and esteem of Richard Goettlis."

It was announced last week that Richard Goettlis had signed a contract with Boal for next season. Oscar Hammerstein's representative said that the tenor was under a three year contract with the latter impresario and that legal action would be taken to prevent his defection. Hammerstein has already engaged, for a term of five years, Giovanni Zaninelli, a tenor who has sung at La Scala for four seasons, and who, according to Mr. Hammerstein, is superior to either Caruso or Boal.

On Wednesday (to-morrow) afternoon Elia Rogner, the Polish "cavalier" Frederick Macmillan, the American violinist, will give a joint recital at Mendelssohn Hall, under direction of Louise Charlton. Richard Wagner will provide the piano.

At his last recital for the season in Carnegie Hall, on Thursday afternoon, March 14, Josef Lhevinne will have the assistance of Miss Lillian Mansfield. The recital will be given at Carnegie Hall, 1 for two pianos. Mr. and Mrs. Lhevinne are noted abroad for their ensemble playing. She is among the most noted pianists of her sex in Russia, and she was the first

# WANTS

Rates, 10 words 25c., each additional word 2c. Advertisements of a strictly commercial nature excluded.

A LEADING man juvenile, character man, juvenile woman, character woman and ingenue who can act for short scenes in an established play; small salary. Applications from sincere amateurs also cordially considered. Address "Just," care Minnion.

ACTOR wanted; experienced; good figure. Box Night, 8 West 125th.

A GOOD chance to magician, vaudeville acts or Burlesque. Before sailing for Europe I will sell the Asiatik Trunk Mystery and the Levitation known as Princess Hermann; two great illusions, with some success. Hermann the Great, 51 W. 91st St., New York.

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FOR SALE outright, the manuscript plays of Maria Strickland, including *Our Girls*, *Stolen Diamonds*, *A True Wife*, etc.; also at liberty for comedy character, city engagements with first-class companies. Address care of Minnion office.

FOR SALE—Popular farce-comedy; entire production, including scenery, costumes for eleven, 500 lithographs, 1,000 three-sheet lithographs, etc., etc., of the best quality; no royalty; a great bargain. For particulars address Minnion, Box 300, Boston, Mass.

IF you can use a "sure fire" sketch write me. J. R. G., Minnion.

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SKETCHES—All kinds; good ones by well-known and tried authors. Address me, G. T., Minnion.

WANTED—For a new act in vaudeville: Lady Junior, musical artist, subterfuge, and four jumping boys of small stature; booked solid; salary rich; tickets advanced; expenses paid while practicing; all letters with particulars and photo answered. Address Gus Kralfo, 1710 Third Avenue, Evansville, Ind.

WANTED—Experienced actor; comedy role; vaudeville. Must be over six feet 3 inches, and weigh less than 185 lbs. Vaudeville, care Minnion office.

WILL pay cash for second-hand scenery. Address Oak, Minnion.

## CURRENT AMUSEMENTS.

Week ending March 8.

ACADEMY OF MUSIC—Ben Hur—24 week—6 to 15 times.  
ALHAMBRA—Vaudeville.  
AMERICAN—Not Yet, but Soon.  
ASTOR—The Mills of the Gods—1st week—1 to 5 times.  
BELASCO—The Rose of the Rancho—15th week—107 to 113 times.  
BERKELEY LYCEUM—The Reckoning—4th week—35 to 39 times.  
BIJOU—Henrietta Crossman in *All-of-a-Sudden-Polly*—4th week—27 to 34 times.  
BROADWAY—Anna Held in *The Parisian Follies*—15th week—105 to 109 times.  
CARNegie HALL—Musical Recitals.  
CASINO—Louis Mann in *The White Hen*—3d week—18 to 24 times.  
CIRCLE—Vine, Woman and Son—14th week.  
COLONIAL—Vaudeville.  
CRITERION—Frank Danahy in *The Tattooed Man*—3d week—17 to 23 times.  
DAILY—The Belle of Mayfair—14th week—100 to 115 times.  
DEWEY—Miss New York, Jr.  
EMPIRE—Ethel Barrymore in *Captain Jack*—3d week—18 to 25 times.  
FOURTH AVENUE—Joe Welch in *The Shoemaker*—9 times.  
GARDEN—Ben Greet Plays in *The Merchant of Venice*—5 times.  
GARRICK—William Collier in *Caught in the Rain*—10th week—74 to 81 times.  
GOTHAM—Tina Lillies Barthelemy.  
GRAND OPERA HOUSE—The Daughters of Men—59 times, plus 8 times.  
HACKETT—Sam Stahl in *The Charm Lady*—3d week—21st week—187 to 174 times.  
HARLEM OPERA HOUSE—Stock on in Leah Klechka.  
HERALD SQUARE—THE Road to Yesterday—10th week—74 to 81 times; Meta—Widow's House—2d week—14 to 18 times.  
HIPPODROME—Nephtine's Daughter and Pioneer Days—15th week.  
HUDSON—Brewster's Millions—67 times, plus 23 week—9 to 14 times.  
HURDIS AND BEAMON'S MUSIC HALL—World Beaters' Burlesques.  
IRVING PLACE—Marie Stuart, 1 time; Die Doppel Ehe—1st week—1 to 8 times.  
KEITH & PROCTOR'S UNION SQUARE—Vaudeville.  
KEITH & PROCTOR'S 2ND STREET—Vaudeville.  
KEITH & PROCTOR'S FIFTH AVENUE—Stock company in *The Prodigal Son*.  
KEITH & PROCTOR'S 6TH STREET—Vaudeville.  
KEITH & PROCTOR'S 10TH STREET—Vaudeville.  
KNICKERBOCKER—Musical Recital and Stage in *The Red Mill*—34th week—180 to 186 times.  
LIBERTY—Eleanor Robson in *Salome Jane*—7th week—46 to 53 times; Wed. mat.—Mervyn Mary Ann—2d week—14 to 18 times.  
LINCOLN SQUARE—Charles's Aunt—3d week—9 to 16 times.  
LONDON—Kentucky Belle Burlesque.  
LYCEUM—The Lion and the Moon—6th week—57 to 64 times.  
LYRIC—E. H. Sothern and Julia Marlowe in *Jeune D'Arc*—13 to 15 times; *Romeo and Juliet*—5th and 7th times; *Twelfth Night*—6th time; *The Sunken Bell*—6th time.  
MADISON SQUARE—The Three of Us—31st week—164 to 171 times.  
MADISON SQUARE GARDEN—Sportmen's Show.  
MAJESTIC—On Panto—3d week—6 to 16 times.  
MANHATTAN—Conquering March 5—Mary Shaw in Mrs. Warren's Profession.  
MANHATTAN OPERA HOUSE—Hammerstein Grand Opera co. in repertory—14th week.  
METROPOLIS—Arizona.  
METROPOLITAN OPERA HOUSE—Conrad Grand Opera co. in repertory—15th week.  
MINER'S BOWERY—Schneider Burlesques.  
MINER'S EIGHTH AVENUE—Jolly Girls.  
MURRAY HILL—Parker Winsome Burlesques.  
NEW AMSTERDAM—Richard Mansfield, in *Poor Devil*—3d week—6 to 14 times.  
NEW STAR—The Four Corners of the Earth.  
NEW YORK—George M. Cohan, in *George Washington*, Jan. 31, 81 times, plus 6th week—27 to 34 times.  
PARK—Vaudeville.  
PRINCESS—Margaret Anglin and Henry Miller in *The Great Divide*—22d week—175 to 184 times.  
SAVOY—The Man of the Hour—14th week—108 to 115 times.  
TELEGRAPHIC HALL—Tivoli-Musical Music.  
TRIALIA—The Eye Witness.  
VICTORIA—Vaudeville.  
WALLACK'S—Sam Edwards in *The Rich Man*. Huggan-bellmer—20th week—185 to 188 times.  
WEBER'S—The Great Divide—11th week—79 to 86 times.  
WEST END—Williams and Walker in *Abyssinia*—3d week.  
YONKOVILLE—The Awakening of Mr. Fopp.



# THE NEW YORK DRAMATIC MIRROR



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**HARRISON GREY FISKE,**  
EDITOR.

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## THE LICENSE OF COMEDY.

LARGELY attended meetings that have developed plain speaking and conventional preambles and resolutions have been held of late in protest against certain representations—declared to be misrepresentations—of Irishmen on the stage.

There no doubt have been caricatures of the Irish in certain phases of amusements; but the Irish have not suffered alone in this matter. In the same field the Yankee, the Jew, the German, the Italian, and in fact members of every race have been caricatured, according to the eccentricities of the performers of these characters and in line with the elements of low comedy that find so many appreciators.

The Irish are a proud, a sensitive, a brave and a romantic people, mercurial in temperament and prone to quick resentment; yet there is little in the average low comedy representations to which many of them prefer forcible objections that really should disturb them more than representatives of other races are disturbed by like exaggerations in make-up and action. No one should ever think of taking seriously any such representation of any nationality on the stage; for in the better class of plays, where persons of various races figure, characterizations more nearly legitimate, from all viewpoints, prove that the theatre in its serious moods tries to deal veritably with all.

The higher branches of comedy, even, are presumed to properly employ exaggeration in dealing with personalities as well as with events; and in the lower walks of the comic and the farcical on the stage all sorts of exaggeration, within certain well defined lines, are not only deemed permissible but regarded as essential for the purposes of that class of plays and acts. The German, the Yankee, the Englishman, the Irishman, the Italian, the African, the Scandinavian, the Chinaman, all are pictured as remotely from dignity as is possible, each showing extravagances of speech or habit and generally emphasised characteristics that are amusingly suggestive to persons who delight in that sort of thing.

No sane and philosophical theatregoer could for a moment conceive of any unfavorable reflection by any of these representations upon the mass of persons whose nationalities or racial peculiarities are thus travestied. In fact, most persons seriously realize that such representations are in the

nature of caricature, and permitted only because that which so many hold to be amusing in the theatre requires just such excesses, with others that relate, to make it effective with them.

## SOME Y. M. C. A. EXPERIENCES.

SOME things instructive and others entertaining may be adduced from the replies to a series of questions submitted by authority of the Cleveland Young Men's Christian Association to its members relative to theatrical amusements. At one of the well-attended meetings of the Sunday Club of this association every member of the audience was handed a card containing questions, with a request that each write down his answers and submit them to the religious director of the association.

The replies received numbered 210. Only five of this number admitted that they never attended the theatre. All the others had attended at some time. To the question "Why don't you go now?" twenty-five evidently were willing to attend, but pleaded lack of money, or time, or both. Sixteen did not go because they thought the theatre "demoralising." Thirteen did not go because they were not interested in the stage. Nine did not go because "it is thought to be wrong," and one refrained "because it is Lent." A question as to how many times each had been to the theatre this Winter developed various replies. Sixty-two had gone less than five times, thirty-seven more than twenty times, twenty-seven from ten to fifteen times, and thirty-one from five to ten times.

The fact that the propounder of the questions used the word "show" in all of them that related to the theatre is sufficient, perhaps, as to his own conception of the theatre. "What kind of shows do you like best?" he asked, and sixty-nine gave their choice as the drama. Vaudeville had sixty-two admirers, opera fifty, burlesque twelve, "picture shows" twelve and melodrama four. On a "second choice" 132 elected drama, 122 vaudeville, 105 opera, fifty "picture shows," thirty-two burlesque and twenty-five melodrama.

The interrogator then wanted to know the reasons why the young men patronized their favorite forms of theatrical amusement. Ninety went for recreation, fifty-seven for the music, twenty-nine for education, twenty-five to study "life's lessons," thirteen "to forget trouble," three to see views of other places, and one "because it is cheap." Fifty said they went alone, forty-seven with women companions, twenty-five with men, and thirty-five with either women or men. The inquirer then elicited statistics as to the cost of this sort of indulgence, and the replies would indicate that the cheaper sort of offerings were patronized, probably because they were cheap.

To the question "Are you better or worse for going to the theatre?" seventy-seven declared they were "better," twenty-eight thought they were "worse," thirty-eight were "neither better nor worse," and eight thought it depended on "the show." Asked as to why they were "better" or "worse," these disjointed but characteristic ideas were put forward: "It gives high ideals"; "good impulses"; "education"; "bad impulses"; "out of pocket"; "recreation."

There were some answers more in detail. One, for instance, was from a young man who says he gets enjoyment out of everything. "Even preaching," he adds, "has its funny side." Another, a lover of the opera, says: "Excluding the lighter, trashy operas, music is educating, elevating, and I believe keeps a man as near to his Creator as almost anything else." Some of the young men say they go to the theatre to change their mental attitudes, or for rest, or for recreation. One says the theatre makes him better morally and intellectually. "As a rule," he remarks, "I remember a good play longer than a good sermon."

It is quite probable, in view of the average pecuniary condition of young men in this Christian Association wherever it is established, that those in Cleveland who have disclosed their tendencies as to the theatre have in the main patronized the lower-priced drama—which naturally means a lower grade of drama—when they have not given allegiance to vaudeville, burlesque, and other phases of theatrical amusement that are not particularly educational or inspiring. In fact economy is a dominating suggestion, if not a definite plea, in their responses. And this being so, their answers to the questions seem to be quite fair to the theatre as they know it.

## SIR AUGUST MANNS DEAD.

Sir August Manns, musical director of the Crystal Palace, died in London on March 1. He was a native of Germany, where he was born in 1824. When he was nineteen years old he became the solo clarinetist of a regimental band, and after holding various positions in Germany moved to England in 1855 and was appointed musical director of the Crystal Palace. That position he retained till 1905. He was the recipient of many decorations. He was knighted in 1904.

## PERSONAL



Photo Housier, San Francisco.

EMERY.—Following the revival of The Earl of Elderberry and The Wisdom of Solomon, at San Francisco, Edwin T. Emery will make an elaborate production of The Prince Imperial. Edward Homan, manager of the American Theatre, San Francisco, and of the Bell Circuit, which embraces Independent theatres in Oakland, Stockton, Sacramento, and Los Angeles, has entered into a contract whereby Mr. Emery will appear under his sole management for the next two years.

KELLY.—William J. Kelly will begin his stock season at the West End Theatre early in April. Edward Kelly will manage the venture.

TREE.—Beerbohm Tree is to open his engagement in Berlin in Richard II.

NAZIMOVA.—Madame Alla Nazimova has accepted a play on the loves of Abelard and Heloise, by Ridgeley Torrence, for early production. She recently addressed the students of Yale, and has offered to make suggestions as to the production of The Pretenders, which is to be given by the Dramatic Club of the university.

ELLIOTT.—Maxine Elliott will play a month's engagement in New York this Spring in Her Great Match. She will spend the Summer in Italy and come back in the Autumn to appear in a new play by C. Haddon Chambers.

NOVELLI.—Ermete Novelli spent last week in New York, before going to Boston to begin his tour there. He was accompanied by his leading woman, Olga Giannini, and his manager, Victor Consigny.

HARNED.—Virginia Harned closed her season in Camille at Columbus, O., on March 2. She has returned to New York to begin rehearsals of Anna Karenina, for production this Spring.

HARVEY.—Martin Harvey will produce a new play, The Rich Youth, from the German of Karl Rosler, at London, this Spring. He will still retain his old repertoire of The Breed of Treshams, The Only Way, The Cigarette Maker's Romance, Hamlet, and The Corsican Brothers.

POTTER.—Much credit is due to B. L. Potter, manager of the Academy of Music, Northampton, Mass., for the success obtained by that theatre. This is a municipal theatre, and is conducted by Mr. Potter on independent lines.

HOWELLS.—William Dean Howells observed his seventieth birthday on March 1 by recuperating from a severe attack of grip.

LOBIMER.—Wright Lorimer has recovered from an attack of pneumonia and has rejoined his company in Chicago.

DONNELLY.—Henry V. Donnelly will have a prominent role in The White Chrysanthemum when it is produced in Philadelphia on March 25.

LANGTRY.—Mrs. Langtry sailed for England on Wednesday last, on the Oceanic, having finished her vaudeville engagements, for which she is said to have been paid about \$45,000. She made no announcement before sailing regarding her future plans.

HOWARD.—Bronson Howard has left for the South, where he intends to spend the Spring months.

MORRIS.—"Clara Morris on Life" is the title of a very interesting interview—or is it the essence of a series of interviews?—by Lida Patterson in Woman for March.

ARBuckle.—Macklyn Arbuckle will appear in Edmund Day's new Western drama, The Round Up, at McVicar's Theatre, Chicago, early in April.

MACK.—Andrew Mack and his company sailed last week for Australia, for another tour of that country. They will give one performance at Honolulu en route.

CORBIN.—John Corbin, dramatic critic of the morning Sun, has an interesting article on the art of Richard Mansfield in the current number of Appleton's Magazine.

GREET.—Ben Greet has been invited to bring his company to the United States Military Academy, at West Point, for a Shakespearean performance in April.

MACKAY.—F. F. Mackay has recovered from his recent serious illness, and is ready to resume work.

GEORGE.—Grace George will give her first performance of Divorçons at Cincinnati on March 8. She was to have appeared in the play in Milwaukee but preparations for the production were delayed.

## AMUSEMENT COMPANY INCORPORATED.

The Julius Cahn Amusement Company, New York, was incorporated with the Secretary of State at Albany on Feb. 28, with a capital of \$100,000. The object of the company is to produce plays, lease and operate theatres, print and publish newspapers, books and magazines pertaining to theatrical news and affairs, book and theatre theatrical companies and supply companies for theatres, and also to do a general billposting business. The directors are Julius Cahn and George M. Leventritt, of New York, and Edward L. Bloom, of Blue Point, L. I.

## COMMERCIALIZED AND DEMORALIZED.

Minneapolis Journal.

The Trust agreement is to be taken a summary of both the local and the national situation of the stage. In the Minneapolis Tribune contained a number of plays and had been entered into with a number of players and managers of the first order. The other members of the Trust contained a number of theatres. The Trust was to be a company and to acquire more theatres. Gradually they have obtained control by contract or otherwise of more than 500 theatres. Control was obtained in many instances by real-estate deals. As far as players were concerned, they were notified that they would be refused time at Trust theatres if they played in non-Trust houses. As far as local managers were concerned, they received notice that Trust stars would not appear in their houses if they gave dates to non-Trust companies. To get the services of the stars under contract to the Trust, the local managers were obliged to sign humiliating agreements, which put them under the direction of the Trust and destroyed their freedom of contract entirely. They became mere box-office employees of the Trust. The leading players found themselves in the predicament of being obliged to sign with the Trust or go without dates in the leading cities. The Trust has been extortionate in its charges for looking over the stage and for arranging dates for theatres. It has commercialized, monopolized and demoralized the American theatre to a degree which has made the country well-nigh intolerable. Its indictment in the last issue of its acts and its trial will serve to demonstrate whether such a monopolistic combination can continue to rule a great profession, which demands, above all things, freedom.

## MAKES OR MAKES AT WILL.

Battle (Mont.) Evening News.

The efficacy of the Federal Anti-Trust law is to be determined by the result of the Theatrical Trust exposure. Already the big Trust has been indicted, the leaders exposed and the principals are slated for punishment. The Theatrical Trust controls 547 of the 600 first-class theatres of America. No doubt ever tyrannized over slaves more thoroughly than does this New York clique, which makes or mars at will the future and fortunes of the ambitious. Ten years ago John Maguire sounded the warning note from the stage of Maguire's Theatre, now the Grand. All he told and all he prophesied is shown to be true. Many of the most brilliant actors of America cannot call their souls their own. Down in New York one theatre baron sits in his office and dictates to the world. With Mitchell and Burton, and Rockefeller and Harriman subjects of investigation and censure and punishment, let it be hoped that Erlanger will receive his due.

## THE PLAYGOER'S GRIEVANCE.

Syracuse Herald.

New York may find cause for congratulation in the "Shuberts' success, but what of the rest of us? Here in Syracuse, for example, there is appreciation of the good things of the stage which has always found expression in large patronage. No play with a reputation for merit leaves Syracuse without acknowledgment of its merit. But Syracuse cannot see The Great Divide, or Jeanne d'Arc, or John the Baptist. It cannot see the productions of David Belasco or Mrs. Fiske. It is a matter of no consequence to the theatregoer whether the actors he sees are Trust actors, whether the plays or the characters are Trust owned. He is not influenced in his theatregoing by any Trust controversy. But he does want to see the best plays, and when the best plays of the season are forbidden to him he has a grievance.

## THE THEATRICAL TRUST'S CRIMES.

St. Louis Mirror.

The Theatrical Trust has been indicted in New York as a combination in restraint of trade. We don't know what this Trust has done to the theatrical business, but we strongly suspect that it has strangled dramatic art, in so far as this Trust enslaves the actor and betrays the public. It is an undoubted evil. It is so far from being a restriction and a restraint upon the theatre, it is a restriction upon artificial conditions fixed by the Trust. It is against public policy. The Theatrical Trust should be destroyed.

## GIVE THE "STIGMA" A CHANCE.

Minneapolis News.

Theatre Trust members, finally indicted in New York, retort that Trust indictments are so common that all stigma is eliminated. Cheerful way of looking at it. Now, if all the trusts were also eliminated, there would be some hopes of reviving the stigma industry.

## TYRANNICAL.

Charleston (S. C.) Courier.

The Theatrical Trust has been indicted in New York for conspiracy in restraint of trade. The tyranny of this Trust has been felt all over the country, and it is hoped that it can be reached by the law.

## ANGELS EVERY ONE.

Rochester Herald.

The Theatrical Trust has at last been indicted, the charge being conspiracy. The defendants are Erlanger, Frohman, Hayman, Nixon, and Zimmerman—angels, every one of them.

## OF RARE DRAMATIC INTEREST.

Pittsburgh Gazette-Times.

The Theatrical Trust has been indicted in New York, and its trial promises to be an event of rare dramatic interest. The heavy villains are all well known.

## BUT THEY THINK IT AN HONOR.]

St. Louis Republic.

The New York Grand Jury has forced upon the Theatre Trust about the only kind of publicity to which the latter is averse.

## "MALICE."

Salt Lake Herald.

Members of the Theatrical Trust allege that malice is behind their indictment. If the plea is true there are a lot of malicious people in this country.

## THE MOST INSUFFERABLE OF ALL.

Colorado Springs Telegram.

The Theatre Trust has been indicted in New York. It is one of the most pernicious and insufferable of them all.

## WHAT THEY WOULD LIKE TO DO.

Houston Post.

A. L. Erlanger says the Theatrical Syndicate is persecuted. Persecution is mild compared with what the public would like to do to the Theatrical Trust.

## THE PUBLIC HAS FOUND IT GUILTY.

Nashville American.

A New York Grand Jury has indicted the Theatrical Trust after the public has found it guilty.

## QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, unpertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

M. F. T., Pittsburgh: Bronson Howard's play, Aristocracy, was first performed at Palmer's Theatre, New York city, on Nov. 14, 1892.

S. W. L., Brooklyn: William Gillette played the title-role in the American production of The Admirable Crichton.

E. H. L., Montgomery, Ala.: William Morris is at present with Mrs. Temple's Telegram, playing the leading part, which he originated at the Madison Square Theatre, New York.

C. B., New York: We do not publish addresses in this column. A letter sent in care of the manager named in the article you mention might be delivered.

G. J. C., Danville, N. Y.: So far as we know there is at present no organization known as the Royal Lilliputians. The original organization, of which Frans Ebert was a prominent member, went out of existence years ago. There have been several companies of midgets touring the country since then, but none has achieved the popularity of the first.



THE USHER



It is not many years ago that the theatre was looked upon with pronounced dislike by all persons associated with churches in Kansas.

The stage was a fruitful theme of the pulpit, and when preachers had no other topic, it was resorted to with renewed vituperation. Of course, a majority of the clergy in Kansas to-day believe the theatre the chief institution of Satan.

Yet they are changing gradually, even in Kansas. Charles Mortimer sends to THE MIRROR an official programme of the Stevens Opera House, Garden City, Kan., in which is displayed among other advertisements an announcement of the First Presbyterian Church of Garden City, giving a schedule of its services. And the final lines of the advertisement—"Seats Free, Strangers Welcome"—would seem to be directed to the actors who appear at this theatre.

The pastor of this church, who signs himself "Allen S. Davis, Minister," is said to be a chaplain of the Actors' Church Alliance, and undoubtedly he is a liberal man and modern in his ideas of the theatre. It is not improbable that the Actors' Church Alliance is responsible for this and other matters that show a changed opinion on the part of many clergymen as to the theatre. If so, it certainly has not lived in vain.

Daniel Kelley while examining Pennsylvania archives recently in the Lenox Library, discovered the following quaint document:

*Pasquet for a Showman, 1764. By the Hon'ble John Penn, Esqr., Lt. Gov. &c.*

To all whom it may concern: Whereas, the Bearer, John Shagnumy, hath petitioned me for a Licence to travel through this Province & exhibit to the publick several Curious Entertainments by the way of a show, and hath produced to me a Recommendation from sundry Inhabitants of this City, certifying that he hath behaved with Honesty & Sobriety during his Residence here, I have therefore thought fit to grant his said Request, and do hereby permit him, the sd John Shagnumy, to pass through this Province for the purpose aforesaid, during the Space of twelve months from the Date hereof, on Condition that he behave himself well and peaceably to all His Majesty's Subjects.

Given under my Hand & Seal at Arms, at Philada. the twenty-first day of February, 1764. By his Honour's Command.

The provinces of Pennsylvania in 1764 must have been very thinly settled, and a "showman," no matter how attractive his entertainments may have been, must have encountered small audiences. It would be interesting to learn the nature of the "show" of this enterprising Shagnumy (O'Shaughnessy?), but the public documents of the time would not, probably, reveal it, and there were then no newspapers, except in centres of population.

The Indianapolis News is another journal that repeats the recent statements of Charles Frohman (made in London) to the effect that the average American audience "still likes its toys;" and that "you can reconcile much that is not good in a play by a rain effect, a storm effect, or beautiful lights that change every fifteen minutes."

"At home, it is hardly necessary to say, Mr. Frohman would not be so frank in his statements," says the News, which adds:

Still, he is admitting only what critics and students of the drama—the sort held good enough for Americans—have been contending and demonstrating for the last half dozen years. Mr. Frohman makes haste to add that his conception of the intelligence of American audiences is "nothing against them," and concludes, somewhat ingenuously, with the remark that "they will outgrow such puerile taste." That, in any event, is encouraging, but in view of all that has been said and written since Charles Frohman himself came to the front as a producer would it not be more to the point for him to apply his predilection to the managers instead of the helpless audiences? Can he contend with any degree of logic or justice that the American audiences whose measure he has so signally failed to take direct that a weak scene be strengthened by a "rain effect, a storm effect or beautiful lights that change every fifteen minutes"? Are these "toys" not altogether managerial devices with which it is sought to deceive us if not to humbug us? And, if it may seem to Mr. Frohman and other managers who may be possessed of the same idea that we willingly submit to the deception, contribute to it, acquiesce in it, can they charge us, too, with originating it? It would scarcely seem possible, yet this is exactly Mr. Frohman's attitude: he appears to think that American audiences, not American managers, are responsible. "They will outgrow such puerile taste," says he. And assuredly we shall—we have, and it is no credit to Mr. Frohman to confess that he has not yet observed the change. Still, it is not unlikely that Mr. Frohman will be slow to see it, for he is still laboring under another delusion concerning the American stage and American audiences—namely, that he must

go abroad to find good plays. He must still himself of two hallucinations, therefore, which is always a difficult work, before his mind can contemplate by normal processes and with normal sight the American theatre and the American public.

"Every man to his trade" is a saying embodying much condensed wisdom; yet there are exceptions to it, as to all other arbitrary rules.

A well-known acrobat who during the season traveled with a well-known circus returned to his home in Michigan for the Winter. Disliking an idle life, he volunteered to assist a neighbor who was shingling a house.

The acrobat slipped from the roof of the house and fell a distance of twenty-five feet to the ground. As he started to fall he had in one hand a hammer and in the other a bag of nails. Although he had lost his balance he kept his head, and, juggling his hammer and nails, he struck the ground on his feet, having, as a momentary return to his usual vocation, turned two somersaults on the way down.

Strangely enough, a carpenter in the same town, at about the same hour, fell from a scaffold and struck on his head with serious injury.

A woman sends to THE MIRROR an article in a rural newspaper advertising in large type a religious revival conducted by "a converted actor."

"Why not," she asks, "'a converted lawyer,' 'a converted physician,' or 'a converted wholesale grocer'?"

Why not, indeed!

BOOKS AND MAGAZINES.

*Isben: The Man, His Art, and His Significance*, by Haldane Macfall. Morgan Shepard Company, New York and San Francisco.

The author has not attempted to present new phases of Isben's life, nor to set down a consecutive biography of the man. He has been content to tell those parts of the dramatist's history that give insight to his character and his purpose. He has shown no desire to microscopically dissect Isben's life, but to show the man as he was, and the work he did.

The book is divided into two parts: the first devoted to the character of the man and the second to his career. In the first the author gives a terse summary of Isben's history, describing his appearance, his methods of work, his relations with his neighbors, and his viewpoint of the world. In the second Isben's career is treated chronologically. His writings are taken up in the order in which they appeared, with brief analysis of his plays and something about the circumstances under which they were written.

The book contains more than 300 pages, well printed and bound in gray boards, with the title in gilt. Several illustrations by Joseph Simpson, including a caricature of Bernard Shaw, are inserted. A chronological outline of Isben's work, a genealogical table of his pedigree, and a very short bibliography are convenient references. While the work is far from being the "last word" on the Norwegian dramatist, it is of value to students of Isben and not uninteresting to the casual readers of his plays.

*STAGE AFFAIRS IN AMERICA TO-DAY*, by Allen Davenport. No. 3, The Actor.

This is a plea for the actor to assert the dignity of his profession. It is especially timely in its statement of the duty of the profession toward the Actors' Fund. No. 4, The Stage Manager, His Decaying Power. This is an excellent argument for greater experience and ability in this most important of positions. No. 5, The Theatre Orchestra. Mr. Davenport makes a timely plea for the subordination of the orchestra to the action, and criticizes what he terms the tyranny of the musicians' unions.

*THE BAKERSIDE-RESTORATION SHAKESPEARE*, edited by Appleton Morgan and Willis Vickery. The Shakespeare Society of New York, 1907.

Timon of Athens, Shakespeare's Timon and the rearrangement of the play by Thomas Shadwell are here placed side by side, thereby rendering a comparison most easy and inviting. In fact, no better way could be found in which to show the superiority of Shakespeare over his Restoration "improvers." The book should be the property of every Shakespearean scholar.

*THE ACADIAN PROSCRIPT*, a historical drama in five acts, by Walter S. Kerr; Harrington-Melchins Company, Oakland.

This play, dealing with the British conquest of Nova Scotia, has considerable merit. It gives a lively picture of the times and possesses a fair amount of action. Its blank verse, however, is out of place, especially as much of the play is in prose.

*MOONSHINE STRATEGY AND OTHER STORIES*, by Wells Hawks. I. and M. Ottenheimer, Baltimore, Md.

This is a collection of stories rarely told in the vernacular, and is well worth perusal.

*BLUNDERING BILLY*. A farcical comedy in three acts. By Arthur W. Pincher. Dramatic Publishing Company, Chicago and New York.

This is a rather amusing farce, intended evidently for amateurs.

*RED WAGON STORIES*, by Wells Hawks. I. and M. Ottenheimer, Baltimore, Md.

These are very amusing stories of the life of a press agent, told by one who knows.

The Theatre Magazine for March has an article analyzing the art and describing the personality of Ernest Novelt. There is also an interview by Archie Bell with Edward Grogg, who wrote the incidental music for Peer Gynt. Joe Weber writes an account of his beginnings on the stage, and Ada Patterson contributes one of her entertaining interviews with John Forbes Robertson. There is a reminiscent sketch of John Philip Kemble by Hetty Gray Baker, and Edward Ziegler writes of the New York performance of Salome. Frederick F. Schrader, lately dramatic critic of the Washington Post, takes up the interesting question, "Should the critic seek acquaintance with the actor?" The pictures include a cover showing Edward H. Sothern and Julia Marlowe in Jeanne d'Arc, plates of Ellen Terry, Ethel Barrymore, Louis Mann, Lotta Faust, Agnes Cain Brown, Henrietta Croaman, Minnie Dupree, Olive Fremstad, Madame Nasimova, Mrs. John Forbes Robertson and others.

Beginning with the March issue, the Frank A. Munsey Company will add illustrations to their new magazine, *Women*, and introduce a theatrical department called "Stageand," conducted by "Second-Nighter." This will contain portraits of contemporary players and be written in gossip vein. The April number will have in addition to this regular dramatic section an article by Acton Davies entitled "Kisses for Revenue Only," illustrated with reproductions of various osculatory episodes in plays past and present.

The thirty-second year of the Baltimore Sun Almanac brings a number which in completeness surpasses any that has gone before. No Southern household should be without a copy, and its general interest will cause it to be acceptable in all parts of the country.

ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, 1481 Broadway, New York City.

Mrs. Hudson Liston was hostess at the tea served at headquarters last Thursday, and among those present were Peter Flint, Ellen S. Harris, Mrs. B. Merritt, Mrs. Theresa F. Kent, Marie Taylor, Ernestine E. Stone, Providence Chapter; Mrs. A. M. Gannon, Klara B. Masters and others.

The New York Chapter extends its grateful recognition to John Small and Son and Charles Thorley, florists, for their generous gifts at the benefit performance held at the Princess Theatre Feb. 25 and 26. The courtesy is also acknowledged of Irene Langford, Jennie C. Wilder, Mr. and Mrs. Damon Lyon in the disposal of flowers; also to Mrs. Hudson Liston, Klara B. Masters, Frances Florida, Madame M. Bartlett, Leontine Stanfield, Mrs. Lattard and others in promoting the income of the occasion by the sale of programmes, etc. For the untiring labors of Mrs. Mercedes Leigh in managing the entertainment and the generous gift of her talents by the accomplished entertainer, Mrs. Carrie Jacobs-Bond, the Chapter records its hearty appreciation and sincere thanks. Our members are sincerely grateful to Margaret Anglin for her kindness in donating the use of the theatre.

The next reception of the Brooklyn Chapter will be held at the Hotel Imperial on March 6, at 2 P.M. An attractive programme is in preparation. Olive C. Payne, whose talent in the direction of vaudeville and minstrel entertainments by members is well known, is preparing an attractive programme of that character, of which particulars will be printed later.

The assiduous and ever valuable services of Ida Irene Ackerman, the popular and faithful secretary of the Brooklyn Chapter, found fitting and happy recognition at the recent reception in the gift by the Chapter of a beautiful loving cup, in presenting which Mrs. Spooner, the President, contributed to the pleasure of the occasion by depositing therein from the Chapter a generous offering in golden coin, accompanying the presentation with remarks loyally expressing the affection and esteem of all the Chapter members. The Providence Chapter has already addressed itself with hearty enthusiasm to preparations for contributing its share toward the attractions of the booth to be conducted under the general direction of the National Council at the coming fair of the Actors' Fund in May. In this, as in all other enterprises directly or indirectly bearing upon the prosperity and vital beneficence of Alliance work the Chapter gives untiring evidence of the most earnest devotion. It has recently been called to sustain the loss of its ever loyal member and faithful treasurer, Mary Adelaide Steen. A woman of saintly character, beloved and honored by all who knew her and had enjoyed the strength of her loyalty and love, an ardent and devoted laborer in season and out for the prosperity of her Chapter and for the growth and happy influence of the Alliance in all its branches, she will be sadly missed not only in the immediate circle of her Providence friends, but by all her Alliance associates in every part of the country. Well beloved for her noble and unselfish character, her memory will be sincerely cherished and her works shall follow her.

MRS. CAROLINE SIEDEL DEAD.

Caroline Sieidel, one of the most noted designers of theatrical costumes in the world, died on Feb. 26 at her home in Ludlow, N. Y., after three days' illness. She was taken with pneumonia Friday after returning from her New York studio and failed steadily until her death. Funeral services were held on Feb. 29 at her late residence.

Mrs. Sieidel was born in London forty-nine years ago, and at an early age began designing costumes. She inherited exceptional talent from her father, a well-known wood engraver, and shortly after her marriage to Edward Sieidel, a maker of theatrical properties, she came to this country. Mr. Sieidel is property master at the Metropolitan Opera House. She leaves one child, nineteen years old.

Mrs. Sieidel first came into prominence in America fourteen years ago, when she designed the costumes for *The Princess Nicotine*, which set a new standard in the art. From that time on her services were in constant demand. Her costume plates for hundreds of productions have attracted world-wide attention. In color schemes she was considered without a peer. Among the productions for which Mrs. Sieidel painted the costume plates were *The Tattooed Man*, *The Wizard of Oz*, *Babes in Toyland*, *It Happened in Nordland*, *The Princess Chic*, *The Goddess of Truth*, *Maudie Adams's production of Romeo and Juliet* and all the Frank Daniels and Julia Arthur productions. At the time of her death Mrs. Sieidel was completing the plates for *The Snow Man*.

BENEFIT FOR HUBERT ARNOLD.

The benefit performance given at the Hudson Theatre on Feb. 26 for the widow and children of the late violinist, Hubert Arnold, netted about \$3,500. The house was crowded, and the fashionable audience testified to the high esteem in which Mr. Arnold was held.

The first part of the programme consisted of instrumental and vocal music by such artists as Frederick Weld, Kitty Chatham, Victor Herbert, Estelle Liebling, Ada Bassoli, Jeanne Jomelli, Charles Dalmorae, Rose Zameis and Mme. Donalds, of the Manhattan Opera House. All the numbers received applause. Mme. Donalds sang "Le Serenata," one of Tosti's songs, made famous by Melba, and Mme. Melba, who sat in one of the lower boxes, manifested her approbation.

The latter part of the entertainment consisted of the second act of *The Chorus Lady* and the third act of *The Lion and the Mouse*. Both authors, Charles Klein and James Forbes, were present.

EDWARD B. HAAS.

Edward B. Haas, whose picture appears on the first page of this week's MIRROR, has been the leading man of the People's Theatre Stock company at Chicago for the past two seasons. Though one of the youngest leading men who have ever achieved success at the head of a metropolitan stock company, Mr. Haas has from the start of his engagement in Chicago won the praise of press and patrons. His artistic recognition has hardly exceeded, even the first season, his social recognition, and Mr. Haas has found himself the lion of various functions, the speaker at clubs and even a lecturer on Shakespeare. The variety of parts Mr. Haas has played at the People's has been remarkable. The list includes Richard Carew, in *When We Were Twenty-one*; Sir Daniel Carteret, in *Mrs. Dan's Defense*; Lord Chumley; Maverick Brander, in *A Texas Steer*; Hoser Hour, in *Peaceful Valley*; and Lord Babberly, in *Charley's Aunt*. He will conclude his second year at the People's June 1, and will consider offers only for first-class stock or productions.

DEATH OF AN AUSTRIAN ACTOR.

Joseph Lewinsky, one of the most noted comedians at the Hofburg Theatre, Vienna, died there on Feb. 27. He has appeared in all of the principal roles of the classic repertoire, notably Hamlet, Richard III, Wurm, Harpagon, Shylock, Vaudein and Tartuffe. His repertoire included about two hundred roles. He was born on Sept. 20, 1835, and made his debut at the Theater an der Wien in 1855. He was taken up by Marr, a famous actor, in Berlin and secured his employment in the Hofburg Theatre, of whose stock company he became later a lifelong member. He had no special physical aptitude for the stage, but made up for this by inspiration and intellect. He was married to Olga Prechman, an actress of high standing.

EDWIN FORREST.



On Saturday, March 9, will occur the 101st anniversary of the birth of Edwin Forrest, the great tragedian, whose distinguished career embodies one of the proudest records in the history of the theatre of America and of his time.

RECITAL BY MRS. CARRIE JACOBS-BOND.

The recital by Mrs. Carrie Jacobs-Bond at the Princess Theatre on Monday afternoon, Feb. 25, for the benefit of the Actors' Church Alliance was highly appreciated by its audience. The reader's original poems of child life and country life were simple without being tiresome, and had not the slightest hint of affectation. The child poems were very pleasing; most of the readings were given from the point of view of an old countryman, affectionately termed "my old man" by his author. Some of her songs Mrs. Jacobs-Bond had set to music and accompanied herself upon the piano. A second recital by the same entertainer was given the following afternoon for the benefit of the Alliance, and a third on Wednesday afternoon for the benefit of the Hahnemann Hospital. Credit for the several recitals is due to Margaret Anglin, who gave the services of Mrs. Jacobs-Bond and the use of the theatre; to Mercedes Leigh, who was the chairman of the Committee on Entertainment, assisted by Mrs. Hudson Liston and Charles T. Catlin, President of the Alliance; to Mrs. Alexander Brown, chairman of the Programme Committee, assisted by Klara B. Masters, Frances Florida, Elisabeth Menzell, Jennie Wilder and Miss Leland; to Mrs. Damon Lyon, who had charge of the flower booth, with the assistance of Irene Langford, Lillie Lorrell, Mrs. Peter Flint, the Misses Cook-ingham, and Damon Lyon. Thorley, Small, Scalan, Warrendorf and Fleischman donated the flowers.

WILLIE EDOLIN FOR THE SNOW MAN.

Willie Edolin, the distinguished English comedian, has been engaged by the Shuberts for an important role in *The Snow Man*. The character which he will impersonate is that of an eccentric professor, Maximilian Hooker, whose "bug" is germ killing. Mr. Edolin's last appearance in America in musical comedy was as Tweedledee in *Floriadora* at the Casino, a character which he had originated in this musical comedy when it was first given at the Lyric Theatre, London. During the past ten years Mr. Edolin has originated more important roles in musical comedy than any comedian of either England or America. He originated *Hilarious* in *La Poupée*, *Hoggenheimer* in *The Girl from Kay's*, *Moolraj* in *The Blue Moon*, *Lord Sanctuary* in *The Little Cherub*, *Twangs* in *The Silver Slipper*, *Sergeant Brue* in the play of that name, and *General des Iles* in *The Little Michus*. Mr. Edolin's first appearance in America was in the farce comedy, *Dreams*; or, *Fun in a Photograph Gallery*. He was also the original Snags in *A Bunch of Keys*.

LETTERS TO THE EDITOR.

Edwin Forrest.

BIRMINGHAM, ALA., Feb. 24.

To the Editor of *The Dramatic Mirror*: Sir.—On the 9th day of March, 1907, the immortal fame of Edwin Forrest enters the second century. Upon the hem of his toga the authoritative pens of great critics have inscribed their autographs, and consequently he sits enthroned, laurel crowned, as the potentate of histrionic art.

Physically Forrest was a composite of Hercules and Apollo, and yet the perverted eye of malicious hate saw in his physical structure the semblance of a bulldog. Surely if ever the soul of an animal infused itself into the trunk and face of Edwin Forrest it was a lion. In fact, it was the combination of a lion and an eagle—the lion symbolizing majesty and the eagle ambition. He was—

Even as an eagle in a thunder-mist  
Clothing his wings with lightning.

Both physically and mentally Forrest was royally endowed. At the time of his death the *New York Herald* in its leading editorial said:

His mimic kings made real kings appear like puppets. Fortunately we have his picture before us telling us how he looked in his glowing youth and in the meridian splendor of his physical manhood. In his old age he was the noblest embodiment of King Lear that ever trod the stage. Shakespeare's King Lear is the sublime tragedy that ever emanated from the brain of mortal man, and Edwin Forrest was its grandest interpreter.

Vulcan says to Hercules: "Thy voice is in accordance with thy form," and so it was with Edwin Forrest. He had an organ that sounded like a bell rung over a plague-stricken city. He could lift it so that the Olympians could hear it, and again it was as sweet and soft as a silver flute.

"Thou hadst a voice whose sound was like the sea:  
Pure as the naked heavens, majestic, free."  
WILLIAM CHRISTIE MILLER.

Extraordinary Charges.

LOS ANGELES, CAL., Feb. 26.

To the Editor of *The Dramatic Mirror*: Sir.—Having the interests of other theatrical attractions that are about to play San Francisco at heart, I take this means of warning them against the transfer conditions in said town. Owing to the terrible conditions of the streets and the baggage congestion, it is almost an impossibility to prevail on any baggage or transfer company to haul one's scenery. Personally I visited every teamster in the town, but was met with refusal, and in desperation signed a contract with the Pacific Transfer Company at \$20 per load and 75 cents per piece for baggage. My bill for this was \$130, and then the transfer company added \$30 for extra time, making a total holdup of \$160. The Southern Pacific give absolutely no aid, and all their trains run from six to thirty-six hours behind schedule time. We were due in Frisco at 12:48 P.M. and did not reach the city until 8:30, and as the theatre (the Novelt) is about four miles from the ferry we lost the night and turned back \$1,348. Would also advise all companies not to ship paper by freight, as the conditions in that department are even more congested than in the passenger department. Trusting you will give this publicity in your columns, I am very truly yours,  
G. E. McVINE.

Business-manager The Virginia company. P. S.—I may add that the Pacific Transfer Company charged the situation following The Virginia (Crest) \$30 per load for scenery and threatened the next company with the enormous fee of \$50 per load.



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**When Johnnie Comes Marching Home** (by Julian Edwards and Stanislaus Stange), the famous romantic military opera of Civil War days.  
**The Little Duchess** (by Reginald de Koven and Harry B. Smith). One of Anna Held's most pronounced successes, also played by Elsie Janis.  
**The Jewel of Asia** (by Ludwig Engländer and Fred. Rankin), had a long New York run with James T. Powers as star.  
**The Tenderfoot** (by H. L. Heartz and Richard Carle). Richard Carle's big tuneful comedy of western life. Played for seasons.  
**The Office Boy** (by Ludwig Engländer and Harry B. Smith), Frank Daniels' musical comedy success at the Knickerbocker Theatre and on tour.  
**The Chaperons** (by Isidore Witmark and Fred. Rankin), ran five long seasons with a phenomenal cast.

**Babes in Toyland** (by Victor Herbert and Glen MacDonough), Hamlin and Mitchell's great success for three seasons.  
**Dolly Varden** (by Julian Edwards and Stanislaus Stange), the dainty operetta in which Lulu Glaser was so successful.  
**The Girl from Dixie** (by Harry B. Smith), enjoyed long run at Madison Sq. Theatre with Irene Bentley in title role.  
**Love's Lottery** (by Julian Edwards and Stanislaus Stange), in which Mrs. Schumann-Heine made her successful debut in comic opera.  
**The Madcap Princess** (by Ludwig Engländer and Harry B. Smith), another production in which Lulu Glaser achieved fame.  
**The Two Roses** (by Ludwig Engländer and Stanislaus Stange), in which Fritz Scheff added to her laurels.  
**The Maid and The Mummy** (by Robert Hood Bowers and Richard Carle). A Record Breaking Comedy success. Played three consecutive seasons.

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THIS WEEK'S ATTRACTIONS.

**Pathe's.**  
C. Grant Gardner and Marie Stoddard; Keno, Walsh and Melrose; the Hayward-Conroy company; in the King of Blackwell's (first time here); Carlos, Gage; Murphy, Whitman and company; the Holdsworths; Hoover Sisters; Milton and Grant; Collins and Collins; Florence Pierce; Roger Gray and the Vitettes. Quinn and Mitchell are a special feature.

**Keith and Proctor's Union Square.**  
William H. Thompson and company; Pekin Zouaves; Gallagher and Barrett; Jack Wilson Trio; Boston Quartette; Jules Garrison and company; Crane Brothers; Jackson Family and Charles Serra.

**Keith and Proctor's Twenty-third Street.**  
Benjamin Chapin and company; Henri French; Jack Norworth; Carter De Haven and Flora Parker; Al. H. Weston and company; Beaumont's Ponies; Aurie Dagwell, and Waldorf and Mendes.

**Keith and Proctor's Fifty-eighth Street.**  
George Fuller Golden; Thomas J. Ryan-Richfield company; Una Clayton and company; Avery and Hart; Ella Bradner; Elmer and Remington; Le Brun Grand Opera Trio; Fred Watson and the Mortuary Sisters; and Muller, Chinn and Muller.

**Keith and Proctor's 125th Street.**  
E. M. Holland and company, in The Phantom Highwayman; Harry Tighe's Collegians; Genaro and Bailey; Thorne and Carleton; Five Salvagies; Harrigan, Carson and Willard; Trovillo, and Conn and Conrad.

**Hammerstein's Victoria.**  
Marie Dressler (second week); Bernac's Circus; Fude and Ward; Nichols Sisters; Frank Bush; Daisy Harcourt; Wilton Brothers, and Armstrong and Clark.

**Alhambra.**  
Vesta Victoria (third week); Six English Brothers; Chris Bruno and Mabel Russell; Kemp's Tales of the Wilds; Waterbury Brothers and Tenny; Rex Fox; Three Laurels; Low Bloom and Jane Cooper, and Nevins and Arnold.

**Colonial.**  
Alice Lloyd (second week); Empire City Quartette; Staley's New Transformation company, introducing Cass Andrews and Miss Ada (American debut); Kaufmann Troupe; the McNaughtons (second week); Fred Karno's London Comedy company; Thomas O'Brien; Havel and Effie Lawrence; George W. Day, and Pierce and Melrose.

**Hippodrome.**  
Neptune's Daughter and Pioneer Days, with the Hassan Ben Ali's Arabs, Webb's seals, Patty Brothers, Powers' elephants, Marcelline and others.

**LAST WEEK'S BILLS.**  
**Colonial.**—On Monday evening the electric sign outside of the Colonial read "All-Star Vaudeville." On Tuesday evening it was changed to read "Alice Lloyd." This tells the story in a nutshell of one of the most remarkable hits scored in this city in many a long day. Alice Lloyd made her first appearance in America on Monday afternoon, and before her first song was finished the audience had taken her to their hearts with a rush. When she ended her fourth song she was everybody's pet, and from now on she will not have to be awake nights thinking about where she will play next week. Miss Lloyd has an extremely pleasing manner, a dainty personality, with all the grace and charm of youth, enhanced by careful training. Her every gesture and movement is a delight to the spectator, and her work is so refined and unaffected that she stands in a class by herself. Her songs were "May, May, May," "The Clothes Line," "The Tourist and the Maid," "Who Are You Getting At, Eh?" and "Never Introduce Your Biola." The last named song made the biggest hit, and the audience was humming and whistling the chorus after the first hearing. "Who Are You Getting At, Eh?" is sung inimitably, and in the hands of a less gifted artist would fall flat. Miss Lloyd changed her costume for each song, wearing very dainty, girlish gowns, except for the last song, for which she uses a genteel character dress. It is evident that the patrons of the Colonial announce the good news when they see an uncommonly gifted artist, for on Thursday afternoon there was a big round of applause as soon as Miss Lloyd's card was put up, which showed that her fame had already begun to spread. Another new act from England was offered by the McNaughtons, a straight man and a character comedian. They open rather tamely with some talk in one, and for the first five minutes things do not look overpromising for them. They have an argument and agree to fight it out, and the drop being raised they are given plenty of stage room for the rest of their act, which is excruciatingly funny and chock full of action. They first engage in a duel with knives, which is extravagantly funny, and as the knives are too blunt to do much damage, they resort to wrestling. This gives an opening for many amusing maneuvers, and finally they engage in a boxing bout that simply brings down the house. The comedian has a hundred and one steps and movements, each one of which is good for a big laugh. Every man in the house was holding his sides, and even the women, who are not supposed to know anything about the rules of prize fighting, were convulsed. Percy Williams made no mistake in bringing these two acts from England. The "home talent" in the bill was not at all overshadowed by the success of the English people. Clayton White and Marie Stuart scored heavily in Paris, and Taylor Granville and company in the new act called The Aeronaut were well received. James F. McDonald, with smart talk and songs; May Boley and the Polly Girls; Ye Colonial Septette; Collins and Hart, who keep improving their turn all the time; and Macart's monkeys were all cordially received. The vitagraph offered A Honey-moon at Niagara Falls, which is a very interesting picture, showing the great cataract from many different points.

**Keith and Proctor's Twenty-third Street.**  
—E. A. Roberts, whose success here last season was pronounced, made his reappearance last week, presenting his own dramatic sketch, Dick Turpin, in which he impersonates several distinctly different characters with consummate skill. He is especially good as the Yorkshire farmer, using a dialect that baffles imitation. As the old hag that runs the inn he is also superb, and as Turpin he makes a dashing appearance that is quite captivating. The greatest surprise he gives the audience is at the end of the act, when he jumps through a window as Turpin and reappears ten seconds later in evening dress to make his bow. Mr. Roberts is a genuine artist, and his sketch is put on with marvelous attention to detail. The lighting effects are especially ad-

mirable. Dainty Bessie Wynn scored a big hit with her song, "Marsden's Lovers," removing her singing assistant after the first performance, and she got along even better without him, coaxing the audience to sing and whistle the chorus of her last song with very little effort on her part. Una Clayton and company made a laughing success in What's in a Name? by Jacques Patreille. Miss Clayton's remarkable fall during her fainting scene aroused great enthusiasm. Otto Brothers scored with German jokes and songs. Ladell and Crouch were next to last on the bill, and although the act is a trifle tame at the start, it finished up so brightly that the performers were given several hearty recalls. The pantomime introduced by Mr. Ladell is especially worthy of praise, as it is done in a very quiet and effective way. Blackman and Burns started the ball rolling in amusing fashion, and were followed by Taylor Holmes with some smart songs and imitations. Kremka Brothers closed the bill and sent everybody away in a happy frame of mind.

**Pastor's.**—Dolph and Susie Levine, in their amusing skit, "Hypnotizing a Wife," proved very entertaining. Headliners and were warmly applauded. Ladell and Crouch were next to last on the bill, and although the act is a trifle tame at the start, it finished up so brightly that the performers were given several hearty recalls. The pantomime introduced by Mr. Ladell is especially worthy of praise, as it is done in a very quiet and effective way. Blackman and Burns started the ball rolling in amusing fashion, and were followed by Taylor Holmes with some smart songs and imitations. Kremka Brothers closed the bill and sent everybody away in a happy frame of mind.

**Keith and Proctor's Union Square.**—Mr. and Mrs. Sidney Drew headed the bill, presenting their well-known playlet, When Two Hearts Are Won, winning strong approval. Madame Therese Hens and her two beautiful snow white horses went through a splendid performance, made more effective by black settings. John W. World and Mindel Kingston danced and used comedy dialogue that caused merriment and laughter. They are very conscientious performers and always use their best endeavors to entertain. The Three Diamonds are clever instrumentalists, and the violinist is especially pleasing. Kelly and Violette scored heavily; Mr. Kelly with his fine, strong, manly voice, and Miss Violette with her wonderful collection of gowns, which are among the finest in vaudeville to-day. Those who like good, clever, amusing tricks on the bicycles were highly pleased with Mosher, Houghton and Mosher. Typical items of interest were smartly treated by William Tomkins. Sleight-of-hand, with several novel tricks, made up the offering of Ziska and King, who have a happy knack of being amusing as well as mystifying. Armstrong and Clark won laughs in Finding a Partner, and J. E. Lewis and Anna Harr in a skit called On the Swanee gave delineations of genuine negro character that were relished. Paul Frederick, Kenny and Hilda and Barle and Bartlett rounded out the bill. The motion pictures closed as usual.

**Keith and Proctor's 125th Street.**—Vaudeville last week replaced the stock company that had held the boards at this house for the past six years, but the complete change of policy made no difference in the attendance. In fact, it seemed as though the people on the east side of Harlem had been hankering for good vaudeville, as on many occasions during the week every seat in the house was sold and the large standing room space was filled. The bill arranged for the first week under the new policy was of the sort that encourages people to come again. The chief entertainer was Bert Leslie, who kept the house in great humor with his happily delivered slang expressions. He was ably assisted by Russell Barabaretto, Mae Sallor, Will Cole and Fred Watson. The Pekin Zouaves made a fine closing number and their evolutions were watched with keen interest. Sydney Grant's stories were enjoyed and the American Comedy Four, in their latest travesty on Vesta Victoria, proved very amusing. A dainty and pleasing number was offered by the Rose De Haven Sextette, and those who like good acrobatic work were enthusiastic over the Hard Brothers. Ray Holland, with her voice and her violin, was very charming. Cooper and Robinson and McKay and Canwell also scored, and the moving pictures, showing "Cavalry Exercises" and "A Difficult Arrest," held the close attention of the audience.

**Alhambra.**—Vesta Victoria drew another series of record-breaking houses during her second week, and all Harlem is whistling the refrain of "Poor John," which has made a bigger hit than "Waiting at the Church." The rest of the bill was not slighted in the least by Manager Williams, who believes in giving his patrons the best acts that can be secured. Josephine Cohan and company in A Friend of the Family scored strongly, and Fred Nible's effervescent monologue caused hearty guffaws to sweep over the house every few seconds. Emma Francis and her Araba, lively and full of spirit; the loquacious Jackson Family of cyclists; Lunt and Dumont, clever musicians; Burke and Dempsey, entertaining conversationalists, and Wood Brothers, gymnasts, all met with favor. A new act that went uncommonly well with people who like good singing was offered by Kelly and Rose. Spencer Kelly has won great popularity in the past with his single specialty, and in Mr. Rose he has a partner who assists him admirably. Their songs have been well rehearsed, and they were given any number of genuine encores. The vitagraph, with interesting new subjects, is as popular as ever.

**Keith and Proctor's Fifty-eighth Street.**  
—John T. Kelly and company in A Game of Con, and Will H. Murphy, Blanche Nichols and company in From Zanz to Uncle Tom ran a close race for the honors last week. Both scored hits of the most pronounced kind. It is seldom that audience gets a chance to laugh so loudly and so continuously as did the fortunate patrons of this house last week. Melville Ellis was sandwiched in between the two big comedy turns in order that the spectators might have a chance to rest for a quarter of an hour. Mr. Ellis's work is restful and interesting at the same time, and he managed to score a tidy little hit with his pianologue. The Sunny South, with ten smart colored people to keep things moving, pleased immensely, and Doc and Lee had to sing at least a dozen parodies before they were reluctantly allowed to depart. The Six Mowatts, expert club jugglers; Delmore and Onida, artistic perch performers, and Emerson and Baldwin completed an unusually attractive programme.

**Hammerstein's Victoria.**—Marie Dressler was seen for the first time this season at this house, and her admirers attended in large numbers to enjoy her performance in the farcical skit, Oh, Mister Boissac. Tom Nawn and company, in Pat and the Genie, were immensely funny. Willy Zimmerman mimicked the mannerisms of many famous composers to perfection. Harry Linton and Anita Lawrence were extremely pleasing in their singing and talking sketch. Howard and North were as natural and convincing as ever in Those Were the Happy Days. Greens and Werner made an emphatic hit in Babes and the Jungle. The Three Mews with their fine equestrian specialty on the wire; Abdul Kader and his three wives, and the Baileys rounded out the bill.

**Hippodrome.**—The antics of Marcelline, the capacity of Powers' elephants and the wonderful ballet and spectacular effects in Neptune's Daughter and Pioneer Days kept twelve large audiences in a delightful frame of mind last week. The present production is the most successful ever known at the Hippodrome.

**The Burlesque Houses.**  
**Drew.**—The Broadway Gaiety Girls played to excellent business last week and scored a big hit. A good olio embraced the Big and Little Comedy Four; Brown and Bartolotti; Wilson and Haines, and Simon and Bragg. The Land of Promise is the title of the two act burlesque. This week, Miss New York, Jr.

**Circle.**—The same big crowds continued to witness the excellent performances given by Bonita, Alexander Carr and their associates in Wine, Woman and Song.

**Gotham.**—The High School Girls, with Hilda Carle and the Red Haven Cadets as the feature, drew large houses. This week, Tiger Lilies.

**London.**—The Merry Maidens, with Sam Rice, Patti Carney, Farrell Brothers and others, scored. This week, Kentucky Belles.

**Murray Hill.**—Hyde's Blue Ribbon Girls were big winners last week, especially good work being done by Adams and Drew, the Eight English Belles and the World's Comedy Four. This week, Parisian Widows.

**Miner's Bowery.**—The Merry Makers entertained with songs, dances and smart burlesques, in which Sam Adams scored. This week, Brigadiers.

**Miner's Eighth Avenue.**—The Brigadiers, in Mr. Dooley on the Empire Circuit, drew heavily and pleased. This week, The Jolly Girls.

**Harlem Music Hall.**—The Bachelor Club, with Viola Sheldon, Harry Hastings and others, presented a very satisfactory bill. This week, World Beaters.

**WHITE RATS' BALL A GREAT SUCCESS.**  
The first annual entertainment and ball of the White Rats of America was held on Tuesday evening last at the Grand Central Palace, and was a huge success from every point of view. There were about 3,000 people present, and nearly 5,000 tickets had been disposed of, so that the Rats will have a very nice balance to add to their building fund. Many of the people who attended came in very late, but they made up for it by keeping the ball rolling until long after the milkmen had made their rounds. There was a programme of thirty-seven dance numbers, nothing but waltzes and two-step being in the list. This was preceded by a long vaudeville programme that included the names of many prominent stars. Some of them were unavoidably absent on account of engagements out of town, but there were more than enough volunteers to make up a bill that was satisfactory in every respect. May Belfort was one of the principal entertainers and her songs were vociferously encored. George Fuller Golden, the founder of the order, made a very happy speech, in which he reviewed the work of the Rats and made rosy predictions as to their future. His remarks were thoroughly enjoyed, and he was roundly cheered when he had finished. A souvenir programme of thirty-four pages, filled with advertisements, helped materially to swell the total receipts. Tony Pastor, who was to have led the grand march, was present during the early part of the evening, but was obliged to go home at an early hour on account of the illness of Mrs. Pastor. Among those present were: B. C. Mudge, President; Major John E. Burk, Secretary; Le Roy and Clayton, Alice Lloyd, the McNaughtons, Mr. and Mrs. Fred Nible, Alexander Carr, William Morris, D. F. Hennessy and John W. World and Mindel Kingston. It is safe to say that the White Rats will make their entertainment and ball an annual affair on account of the great success of the initial event.

**SAM DEVERE DEAD.**  
Sam Devere, the well-known performer and manager, died on Friday morning last from cancer of the stomach at his residence, Ocean Parkway and Avenue I, Parkville, L. I. He had been ill for some time, and was forced to leave his company in Kansas City about four weeks ago and return to his home, where, in spite of the attendance of skilled physicians, he failed rapidly until the end came on Friday.

Devere was born in New York sixty-five years ago and was educated in the public schools of the city. When the Civil War broke out he enlisted and served for a time in the army. At the age of twenty he made his debut as a black-face comedian in Brooklyn in the variety theatre located where Hyde and Behman's now stands. He played the banjo and sang topical and comic songs, and continued to offer the same style of specialty during the forty-five years he was before the public. He appeared with various minstrel companies, including Haverly's, Cleveland's, Dupree and Benedict's and others, and during the '80's was credited with being the highest salaried performer of his class in the world.

About 1890 he organized a company known as Sam Devere's Specialty company, with which he toured extensively for several seasons, visiting Europe and other parts of the world and making a large amount of money. In 1898 he changed the name of his organization to Sam Devere's Own company. He also changed the style of entertainment to burlesque, and had been playing ever since in the burlesque theatres of the United States. He appeared at every performance in his specialty up to the time of his fatal illness. He was married about twenty years ago to Frances Bailey and is survived by his widow, a brother, Daniel Devere, who lives in Maine, and three sisters. His residence on the Boulevard that runs to Coney Island was very handsome, and he also owned many other fine houses in the neighborhood, which he had done much to develop. He was formerly an Elk, and at the time of his decease was a Mason. The funeral services were held on Sunday afternoon and the remains were interred in Sleepy Hollow Cemetery at Tarrytown-on-the-Hudson.

**CHARLES BERTRAM DEAD.**  
Charles Bertram, the well-known English conjuror, died in London on Thursday last at the age of sixty years. He was famous all over Europe as one of the best sleight-of-hand experts on the stage, and invented a number of remarkable illusions. He was a man of commanding appearance, being over six feet tall and broad in proportion. For several years past he had not appeared in theatres, but had confined himself to the work of giving entertainments at private houses. It is said that he had appeared before more royal personages than any other performer in Europe.

**ON AGAIN, OFF AGAIN.**  
Take off your night clothes and dress for the street.  
Soap, sponge and water and something to eat.  
Take off your street clothes and dress for the show.  
More soap and water to wash up, you know!  
Off with your stage clothes and dress for the street.  
Back to the "barracks" for something to eat.  
Off to the "show shop" in sleet, snow or rain.  
Off with the street clothes and make up again!  
(To dress and undress would make some people thin—  
The friction, you'd think, would soon wear out their skin.)  
Off with the costume and dress up once more,  
Then to the "Dutchman's" for "one, two, three, four."  
Back to the "stable" with old Katzenjammers—  
Out of your street clothes and into pajamas.  
Up in the morning in health or in pain—  
On again—off again—over again!  
GEORGE W. DAY.

MELVILLE'S NOTES FROM INDIA.

MADRAS, INDIA, Feb. 22.

Touring in India from a vaudeville point of view has not always been considered a very lucrative experiment by those who have made it. The European population is not large enough to support theatre attractions, and those of course appeal solely to them and the educated native. Besides, many of the towns have only hails that cannot hold many people. Performances of magicians and such like have been known to show in one of the large dry goods stores in this city. The population here is estimated at 500,000, and of course the overwhelming majority are natives.

Touring India with a circus is another proposition, for this kind of show appeals to all classes, and the natives are particularly fond of it. The Fitzgerald Brothers' Show, of which I now write, is of Australian origin and has enjoyed a large share of patronage in the East for some years. This season it has brought to India acts that have never before been seen here. I must mention that in Calcutta and Bombay, which are the large cities of India, the chances of success for theatrical attractions are of course greater, for the European contingent is very large in those cities.

"Motogiri" is the big feature attraction with the Fitzgerald Brothers' Show, and to see the expressions on the faces of the natives when she "comes to life" is worth the price of admission. The act is creating a lot of talk and speculation.

There are no less than twenty acts on the bill, many of which were imported direct from England by Mrs. Fitzgerald, who went there to engage the novelties that would suit this country. The Three Bounding Lloyds do a bounding act on the double cable, playing violins and some, amusing while so doing, and are well appreciated. Jarvis and Campbell, comic jugglers, please with their offering. A bucking mule, which kicks sparks out of the steel dashboard of the conveyance he is drawing creates a lot of mirth. A human statue was introduced on the bill last night, billed as having come direct from London. The rest of the acts include the usual comic entries of the clowns and other circus attractions. The idea of the management this year has been to provide a kind of combination vaudeville and circus, and have done away with all their wild animals, which are being kept at the Park Zoo here.

I will be able to give you lots of interesting news from India and China, which will be the line of travel laid out for this season. India is a country well worth visiting, the curious sights and customs of the natives will always interest. The only fear of the tourist is the idea of catching any infectious complaint from too close contact with the natives, as they are not very particular in their mode of living, and therefore the native quarters are to a great extent a wide berth. Picking up a paper last week I read that the seizures from plague in all India amounted to over 12,000 persons; out of this number over 10,000 had died. Of course India is very vast, but still this announcement does not help to assure the newcomer, and it takes a little while to set one's mind at rest. This happy state is only arrived at by meeting some of the Europeans who have resided in this country for years, and really look in great health. The way to live in this country and look well is to live in the best hotels run by Europeans, if possible, who understand European ways. You get under an enormous pith hat as a starter, and next employ about three servants, called "boys" here, and to them let fall all the work and small worries. Do absolutely nothing; they do it all for you, and are ever in attendance. They sit on their haunches outside your door, rise to their feet when you pass, address you as "your high excellency," "your honor," and the rest of it; sew if necessary; massage, and dance attendance from morn till night. Their remuneration for all this is about \$5 a month each. The hotel will always find you these boys, for it is a good way for the proprietor to get out of paying for his help, as these boys also wait at table on their employers. One of my "boys" has just turned sixty-seven years of age, but answers readily to the appellation. Everything you have must be kept under lock and key from these "boys," and the whiskey bottles are often seen at table with patent locks on that they can only be opened by the owner.

The natives are very clever workmen, and can copy almost anything you give them of European manufacture: shoes, clothing or anything, and at a very low price. The native tailors are splendid dressmakers, and for sixty cents one of them turned out a waist that astonished our female contingent. Of course the goods were provided. The work was equal to anything in Europe.

A religious festival that has been in progress for more than a week attracted thousands here every night. Many of us from the circus went last night, after the performance, to a point of vantage on a roof, and saw thousands of natives coming down the streets of their native quarters, preceded by a huge temple or pagoda, mounted on wheels that was at least fifty feet high. Many living figures were in the various parts of this curious structure that was drawn along by about one hundred negroes. Extraordinary devices continued to pass in endless succession, and when the procession came to a temporary halt we completely demoralized the tail end of the aggregation by throwing stones at them a few small coils of dynamite. A tremendous scramble ensued, and many natives got clubbed by the native police, many of whom lost their turbans in the scuffle. They, however, took it good naturedly, and many more small coils were thrown, for possession of which the hand (a fairly good brass one) freely joined in. Some of the natives in their scramble were set on fire by the torchbearers as they recklessly bent to look for the coils. Eager hands, however, soon caught hold of their burning turbans and stamped out the sparks. This continued for fully half an hour before the procession moved on. Very old women, hideously made up as death's heads, also took part in the procession.

These processions are not conducive to good houses for visiting shows, but notwithstanding this counter attraction, the circus tent, which holds 4,000 persons, was well filled. The show stays here one week longer, then moves to Bangalore, a very nice town, situated higher up in the hills.

On reaching the big centres I will write you more of this interesting country. "A sojourn among the Fakirs of India," is the title of an expose of the clever tricks of the Indian fakir, that will occupy my attention shortly. These people are really clever and entertaining, and manage to deceive in their own peculiar way.

FREDERIC MELVILLE.

LOUIS CYR DYING.

Louis Cyr, who at the height of his career was conceded to be the strongest man in the world, is dying at his home at St. Jean de Matha, Canada. He was idolized by the French Canadians, who looked upon Sandow and the other strong men as pigmies compared to their beloved Cyr. He was so strong that no task set for him seemed to be beyond his capacity, and it is thought that his recklessness in undertaking hazardous feats has brought on the illness from which he is now suffering.

W. K. HILL MAKES A CHANGE.

Walter K. Hill, who has had a very extensive experience in all branches of theatricals, and who is a newspaper man with a wide acquaintance among theatrical people, especially in the vaudeville branch of the profession, has accepted a responsible position with the staff of public interest-promoter connected with Buffalo Bill's Wild West. Mr. Hill is already hard at work on the preliminaries for the coming season, which will open early in the spring.



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 "Bruno & Russell spent a very successful week as Mr. Williams' Colonial last week and gave the audience about twenty minutes of clever and original comedy. Mr. Bruno is a comedian: that's the reason he is so funny."—*Telegraph*, N. Y., Feb. 24, 1907.

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**MORRIS WILL HANDLE BOOKINGS.**

William Morris will be the exclusive booking agent for the new Klaw and Erlanger Circuit, and has already arranged blanket contracts with 110 performers for next season, covering periods of from twenty to forty weeks. It is unlikely that operations on a large scale will be begun by Klaw and Erlanger until next season, although they will possibly open four or five theatres outside of New York in April. As in his usual custom, Mr. Morris had little to say regarding his plans beyond admitting that he had signed a contract with Klaw and Erlanger as their exclusive agent, which means that all contracts for time must pass through his office. Mr. Morris, by the way, has drawn up a new form of contract. It is short and to the point, and contains very little legal verbiage of the sort that would puzzle the average performer. It contains a "barring clause" that forbids the performer signing the contract from appearing at any other theatre within a certain specified number of city blocks within a period of six months previous to the date mentioned in the contract, unless permission is given in writing by the manager interested. A new form of contract has also been prepared by the United Booking Office, which is expected to be approved by the artists, as an effort will be made to have it protect both parties fully.

In conversation with a Mison representative, Mr. Morris said: "Next season will be the greatest that vaudeville has ever known, the competition will be very keen and the public will get the benefit of improved bills, while the performers, of course, will reap the advantage that the new conditions will bring about. I still stick to my statement that I will be able to give artists 'as much time as ever and perhaps more.' A few houses will be opened this Spring, including the Garrick in Philadelphia, where we begin on April 22. It has been decided to open the New York Theatre under the new policy on Aug. 27, and the performers are already under contract for that date. Very extensive improvements will be made in the house during the Summer, which will make the New York rank with the leading music halls of London. I am not at liberty to give any further information about the plans outlined, but they are very extensive and will prove a great surprise to everybody when they are announced. There is a strong demand for good vaudeville from all parts of the country, and we are getting letters every day from managers who wish to add their theatres to the circuit, as well as from capitalists who are anxious to build new houses."

Out of the theatres announced as belonging to the new circuit, which is scheduled to open as a vaudeville house on April 22, is the Garrick in Philadelphia, but developments last week may prevent the change of policy. Hampton L. Carson, an counsel for the William Wightman estate, which owns the Garrick, gave notice that he will take legal steps to stop the plan of placing vaudeville in the house. The reason given by Mr. Carson for his proposed action is that the change to vaudeville would depreciate the value of the property, as according to Mr. Carson's view, vaudeville is a "distinctly lower type of entertainment" than that which has been offered at the Garrick in the past. Mr. Carson claims that the terms of the lease forbid the production of anything but legitimate drama at the Garrick. Manager Frank Howe said that it is still his intention to carry out the plan for opening with a vaudeville bill on April 22. A report comes from Cincinnati to the effect that J. H. Havlin has said that Klaw and Erlanger will have a vaudeville house in that city next season, and if one of the houses at present in existence cannot be secured a new one will be built.

**HERMANN TO TOUR EUROPE.**

Herrmann the Great will soon close a most successful season of seventeen months in the legitimate and vaudeville theatres. He and his wife, Marie Hermann, will sail for Europe April 4 on the French liner *La Lorraine*, to begin a tour with their own company. The tour will cover France, Belgium, Holland, Switzerland, Spain and Italy. Two American vaudeville acts have been engaged to take part in the performance. Herrmann has also secured a complete outfit of cinematograph films with special American scenes and views of the principal cities of the United States as a special feature. The performance will be an entirely American one. At the end of the tour the Hermanns will return to New York with several European novelties for which they will have the exclusive rights.

**THEATRE EMPLOYEES TO DANCE.**

The employees of Keith and Proctor's Fifty-eighth Street Theatre have formed an association and will give their first annual reception on Monday evening, March 18, at the Palm Garden, which adjoins the rear of the Fifty-eighth Street Theatre and was formerly a part of the theatre itself. The place was a "white elephant" for a long time, but a few years ago it was transformed into a hall for public assemblies and social functions, and since then has been very successful. The K. and P. employees have fixed the price for tickets at fifty cents each, and each ticket will admit one man and as many of his women friends as he may care to bring.

**BRUNO AND RUSSELL'S NEW ACT.**

Chris Bruno and Mabel Russell have reason to be elated over the favor with which their new act, *The Insurance Agent*, has been received. It is modeled on other turns in which they have appeared in the past, but is brighter and more pleasing than anything they have done heretofore. Mr. Bruno has a quiet but extremely effective way of driving home the points of his humorous lines, and his eccentric dancing is always an agreeable feature. The act is at the Alhambra in Harlem this week, and is booked up to the early Summer. Miss Russell has been quite ill for several days, but with good care and the constant attendance of a physician she has been able to fill her engagements.

**MUSICAL SKETCH TRIED OUT.**

A musical sketch, entitled *The Teddy Bears*; or, *Wit Wins*, by Alice Louise McDuffee, with music by Albert Milkenberg, was put on at Carnegie Lyceum on March 1, with a chorus made up of amateurs. The sketch consists of a series of lyrics for quartette and chorus, and relates the experience of four hunters and a party of "Teddy" bears. Both words and music are of good quality, but the act lacks form. It might be considerably improved by the addition of a prominent solo part. Its place would be in musical comedy rather than in vaudeville. Miss McDuffee is a student at the American Academy of Dramatic Arts.

**NEW HOUSE IN TORONTO.**

The Toronto Theatre Company, recently incorporated at Albany, N. Y., headed by Gus Hill and Weber and Rush, is to build a new theatre in Toronto to be called the *Gaiety*. It will be located on Richmond Street near Bay, and will be of fireproof construction. Two hundred thousand dollars will be expended on the property and building, and seats will be provided for 1,600 persons. Burlesque will be the attraction.

**SEYMOUR AND DUPRE RETURN.**

O. G. Seymour and Maud C. Dupre, who have been touring in Australia under the management of Harry Rickards for several months, returned to New York last week and will remain here for a time, playing dates. They are being booked by the new firm of vaudeville agents, Joseph F. Vlen and Joshua Lowe, who opened their office yesterday in the Knickerbocker Annex.

**CHERRY SISTERS TO REST.**

The Cherry Sisters, whose memorable performance at Hammerstein's Olympic several years ago created a sensation, inform The Mison that the season of their concert company will close at Moline, Ill., owing to the illness of Miss Elsie. They will rest at their country home, near Cedar Rapids, Ia., until next season.

**"TODY" HAMILTON DINED.**

More than four hundred of "Tody" Hamilton's friends gathered at the Waldorf-Astoria on Saturday evening and dined and witnessed the famous press agent in a manner that left no doubt as to his popularity. Mr. Hamilton has retired from active work, and has turned over the business of word-coding and adjective-arranging to others. The dinner was arranged as a testimonial to Mr. Hamilton upon his retirement, and was a great success in every way. The people in charge planned for many reminders of the circus, even to red lemonade, which was served to anybody who cared for it. The space in front of the speaker's table was laid out in the form of a circus ring, with plenty of sawdust on the floor. Frank Melville acted as ringmaster, and as the guests entered he cracked his whip in the most approved fashion. The band played weird tunes such as are never heard outside of a circus. The walls of the room were draped to represent a tent, and the decorations consisted of elephant trappings, saddles and banners of vivid hues. Among the guests were Comptroller Metz, Justice James Fitzgerald, Senator La Follette, William M. Ivin, Arthur Brisbane, Ervin Wardman, William A. Brady, Paul Armstrong, Col. George Treadwell, Ted Marks, Major Burke and Conrad Klein. Mr. Hamilton made a speech in which he reviewed the stirring events of his life in an interesting way, and closed by expressing his thanks for the testimonial in a few words fraught with deep feeling. Governor Hughes followed Mr. Hamilton with a telling speech, in which he told of how he had tamed the Republican "elephant" until it was prone to eat out of his hand. Other speakers were William A. Brady, Marshall P. Wilder, William M. Ivin and Comptroller Metz. The favors were miniature circus clowns.

**AN INDUSTRIOUS CHORUS GIRL.**

The most enterprising chorus girl in the world has been discovered at the New York Hippodrome. She is Mildred Bernhardt, commonly called "Sarah" Bernhardt, and in addition to appearing twice a day at the Hippodrome she has opened a restaurant across the street from that institution, and serves two meals a day to over 150 chorus girls and men employed at the Hippodrome, to whom she caters exclusively. Outsiders who try to eat there are very likely to be told by Miss Bernhardt herself that all tables are reserved. She has all she can do to feed the Hippodrome people, and her restaurant is so popular that any afternoon after the matinee a line of chorus girls can be seen in front of her restaurant waiting an opportunity to get places at the tables.

Miss Bernhardt opened her restaurant a few weeks ago, and at the conclusion of her first week's business she figured that her profits amounted to \$71.88. Her salary as a chorus girl is only \$18 a week, but she will not resign from the Hippodrome to run the restaurant as she finds it easy to fill both positions, though she has no time for outside diversions. She rises at 7.30 A. M. and spends the morning marketing and arranging her bills of fare for the two meals that she serves, none of her customers requiring an early breakfast. For breakfast she charges 20 cents and dinner costs 25 cents.

All of the cooking in Miss Bernhardt's restaurant is done by her mother, a French woman, 100 ft. in Miss Bernhardt who is in charge. She is both head waitress and cashier. All meals are served cash on delivery. Even though her dearest friends in the dressing rooms may ask for credit Miss Bernhardt will not serve dinner unless the money is forthcoming. The margin of profit is so small that she cannot afford to risk giving credit to bad customers.

**BIG CIRCUS GETTING READY.**

Bridgeport, Conn., is a very busy place just now, as the entire force of employees connected with the Barnum and Bailey Circus is hard at work getting ready for the opening of the season, which will occur at Madison Square Garden on March 21. The circus has been enlarged in every direction, and it will require eighty-six cars to transport it. When it takes to the road in April there will be 1,000 people on the payroll. Six hundred horses, twenty-nine elephants, nearly 100 cages of animals and a vast amount of property will be carried, and twelve tents will be used. An elaborate ballet performed by horses will be one of the new features.

**NEW MANAGER FOR BRIGHTON.**

Brighton Beach Music Hall, at Coney Island, which was made a profitable vaudeville house after a hard struggle by William T. Grover, has been leased for next Summer by Frank Keeney, the Brooklyn manager. Mr. Keeney is looking up as a genuine "magnate" in the vaudeville world. By the exercise of rare nerve and pluck he has made a success of the old Criterion in Brooklyn, which had been the old "Jonah" stamped on every brick when he took hold of it, and he has also compelled the citizens of New Britain, Conn., to take an interest in vaudeville by giving them bills of the best class.

**WEBER COMPANY TO TRAVEL.**

Joseph Weber and his company, now playing Dream City and *The Magic Knight* at Weber's Theatre in this city, will start on a tour of the larger cities, opening in Boston March 25. The company will return to the home theatre later in May, when a new review by Victor Herbert and Edgar Smith will be put on. Mr. Weber has not decided what attraction will play at his house during the absence of his company, and it is possible that the theatre may be closed until the Weber company returns.

**FRANK SEYMOUR WAYLAI.**

Frank Seymour and Emma Hill were booked for the Columbia Theatre in Cincinnati this week, but were forced to cancel owing to a disagreeable experience Mr. Seymour had with a highwayman in Chicago one night last week. He was on his way to his hotel from the theatre at which he was playing when he was attacked from behind by footpads, who gave him a terrible beating, breaking his jaw with a blackjack. His injuries will necessitate his retirement from active work for at least six weeks.

**TO EUROPE FOR A VACATION.**

William Seibini and Jeannette Grovini will sail for Europe on May 31 on the White Star liner *Cette* for a vacation of seven weeks in London, Birmingham, Manchester and Glasgow. Upon their return they will tour for twelve months over the circuits controlled by the United Booking offices. Mr. Seibini joined the Odd Fellows (Niagara Lodge) in Buffalo a few weeks ago, and is also a recent recruit to Evangelist Lodge, F. and A. M., having been initiated in the Masonic Temple in New York.

**FAMOUS CIRCUS MAN ILL.**

News has been received of the serious illness at his home in Huntville, O., of Judge H. P. Ingalls, who many years ago was very prominent in the circus world. Judge Ingalls is nearly ninety years of age, and in his more active days was the intimate friend of Barnum, Forepaugh and Robinson. He managed the first side show that ever traveled with the Forepaugh Circus, and amassed a very large fortune in exploiting the Slavish twins.

**PAWNEE BILL'S SENSATION.**

The sensational feature of Pawnee Bill's Wild West for the coming season will be *The Great Train Robbery*, which was so successful last Summer at Luna Park. The right to present it was secured from Arthur Voegtli, who holds the copyright. The piece will be presented on a very elaborate scale, with special scenery and effects and a real locomotive and passenger cars. Pawnee Bill holds the exclusive rights to the production.

**MUSIC PUBLISHERS.**

*That Novelty Song, "The Bullfrog and the Coon" is published by Geo. Feist New York. W.S.O.*

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**AMONG THE MUSIC PUBLISHERS.**

"In the Wildwood Where the Blue Bells Grew" is the new ballad by Herbert H. Taylor, is meeting with greatest success everywhere and is being featured by some of the best acts, both in vaudeville and burlesque, including the Gayety Quartette, York Comedy Four, Bijou Comedy Four, Gotham Trio, the Big Three, County Chairman Quartette and others. The Empire City Quartette reports that "In the Wildwood Where the Blue Bells Grew" is the greatest ballad they have ever used, and the Bijou Quartette and the Quaker City Quartette both report great success with the new ballad. The T. R. Harms Company has opened new offices in the Theatrical Exchange Building, 1431 Broadway.

**VAUDEVILLE JOTTINGS.**

The Chestnut Street Theatre in Cincinnati is still closed, and no announcement has as yet been made concerning its reopening. Negotiations are under way for the purchase of a piece of property on St. Catherine Street, near Phillips Square, Montreal, and if they are successful, a new theatre to be devoted to burlesque will be erected. The property is a short distance from the new Bennett vaudeville house, which will be opened soon.

Isidore Bieber, a speculator, who tried to do business in front of Hammerstein's Victoria on Saturday night, ran into a streak of very hard luck. He was arrested in the afternoon, charged with soliciting people to buy tickets for the box office. The magistrate could see no harm in that, and he was discharged. Later in the evening he was arrested again, this time charged with assault by James Bailey, a special officer attached to the theatre. Bieber asserted that he acted in self-defense, and the case was adjourned until to-day (Tuesday).

Maggie Moore and company gave a trial performance of a new sketch by Francis Forester at the Union Square Theatre on Sunday evening. Miss Moore was assisted by Harry Roberts and Osgood Moore.

Harry Thomson has been very busy during the past few weeks, playing at clubs and lodges in this city. He says he hopes to resume entertaining the general public as soon as his time can be arranged.

Daisy Green, one of the original sextette in Florida, has decided to enter vaudeville. She will open at Keeney's in Brooklyn, with Keith and Proctor dates to follow.

The Duggan and Bates co., in the comedy playlet, *Mr. Fox* from London, by Francis Forester, is meeting with success. The players are no strangers to vaudeville. Anna L. Bates was in support of Emmet Corriani last season. Kathryn Shoy with James R. Sullivan, and Henry Duggan with Francis Forester in *The Benediction*.

William Lamp, formerly leading man with Wilton Lockaye in *Law and the Man*, is to appear in vaudeville in a sketch entitled *His Wedding Eve*.

June Reed, the California violinist, who has studied in Europe, will make her vaudeville debut soon in a sketch in which her violin playing will be featured.

The *Bellboy and the Bottle* is the title of a sketch by Frank J. Monagle, presented recently at the Orpheum, Kansas City. Mr. Monagle was forced to play the leading part himself on account of the illness of the actor who had been engaged for the role.

Cecilia Loftus added two new imitations to her list in Dream City and *The Magic Knight* at Weber's last week. They are imitations of Alla Nazimova in *A Doll's House* and of Vesta Victoria singing "Poor John."

A deed of transfer has been placed on record whereby James L. Kernan in his own right conveys to the Empire Circuit Co. the Lyceum Theatre, in Washington, D. C.

A. H. Koch of Milwaukee, has started suit against Joseph D. O'Brien, president of the American Association of Professional Baseball Clubs, for \$2,000, which is alleged to be half of the loss sustained by the two in the running of a vaudeville venture in the Exposition Building in 1902. The enterprise lasted about a month and Mr. Koch claims that the losses were \$5,333.67, which he was obliged to pay, but half of which should be refunded by O'Brien under their agreement.

Al G. Field is the owner of a pair of perfectly matched white horses of pure Ben Abdallah breed. These horses, a gelding and a mare, breed the parade daily, and as they appear also in various scenes in the performance nightly, they are as familiar to the patrons of the company as the face of the proprietor. Their names, Belle and Sultan, are known to hundreds of amusement-lovers in each city where the company appears, and it is not unusual to see women and children approach and pet them if they happen to be left standing in front of the theatre. Mr. Field said he would not travel without his equine friends, and it is doubtful if the company would be happy without them, as every member of the organization takes an interest in the docile and handsome animals, while they consider to be just as much a part of the company as the theatricalists.

Mr. and Mrs. Swickard have a novel effect in their

act that is attracting a great deal of attention. At the close of the act Mr. Swickard finds himself in an unpleasant situation, and wants to make his escape in a hurry. Before he goes he manufactures an automobile on the stage before the audience, using the furniture for this purpose. A sofa serves as the body, and a big leather seat the driver's box. Curious table tops are the wheels, and after the job is done the performer leaves the stage in his improvised auto, which actually moves while he toots the horn and the audience bids him adieu with appreciative applause.

Marsh and Sartelli write as follows: "Our engagement with the Hyman in South Africa has been extended from nine weeks to twelve. We are doing nicely and the four other American acts on the bill are also doing well. They are Virginia Ashworth, Eugene Stratton, Ella Shields and Robert and De Sales. This is a great trip, and we are more than pleased to state that we have never played a pleasanter engagement. We open in the English province town of March 30 at Glasgow Scotland (Perth Theatre), and start a six months' tour of the Continent about the middle of August."

**VAUDEVILLE PERFORMERS' DATES.**

Performers are requested to send their dates well in advance. Dates will be furnished on application. The names of performers with combinations are not published in this list.

Adams and Mack-Orph., Boston, 4-9.  
Adams, Mabel-Rijon, Oakland, Wm., 4-9.  
Addison and Livingston-Star, Worcester, Pa., 4-9.  
Adelmans, Mr. and Mrs. Joseph-Orph., Kansas City, Feb. 25-9, Orph., New Orleans, 10-16.  
Adler, Flo-Maj., Chgo., 4-9, Haymarket, Chgo., 11-16.  
Aronson, The-Orph., Bklyn., 4-9.  
Albino and La Brant-Dowling, Logansport, Ind., 4-9.  
Alburtus and Miller-Palace, Sunderland, Eng., 4-9.  
Collins, Geo., 11-16, Varieties, N.Y., 11-16.  
Enc., 18-23, Royal, Oldham, Eng., 25-29.  
Alexandre and Bertie-Olympic, Chgo., 4-9.  
All, George-Shea's, Toronto, 4-9.  
Alley, Mlle.-Hippodrome, N. Y.-Indefinite.  
Allen, Jack-Bathway's, Lowell, Mass., 4-9.  
Allen, Nita-Empire, Hoboken, N. J., 4-9, K. and P. 5th Ave., 11-16.  
Allen, Pearl and Violet-Maj., Chgo., 4-9, Columbia, Chgo., 18-16.  
Allison, Bertha-Orph., Utica, N. Y., 4-9, Orph., Allentown, Pa., 11-16.  
Allison, Mr. and Mrs. Hopkins', Memphis, 4-9, Columbia, St. Louis, 11-16.  
Alvino, The-Hippodrome, N. Y.-Indefinite.  
Alvino, Four-Hippodrome, London, Eng., Feb. 11-March 31.  
American Newsboys' Quartette-Orph., Newark, O., 4-9.  
4-9, Marion, O., 11-16.  
Chase's, Wash., 11-16.  
Arnold and Gardner-Rijon, Winstler, Mass., 4-9.  
Arnot and Gunn-Orph., Lima, O., 4-9.  
Artola Brothers-Berlin, Ger., 3-April 30.  
August, Capt.-Keith's, Cleveland, 4-9.  
Atty and Hart-K. and P. 5th St., 4-9.  
Avollets, The-Orph., Springfield, O., 4-9.  
Avolos, Musical-Columbia, St. Louis, 4-9.  
Bader-La Velle Trio-Mt. Madison, Wis., 4-9.  
Barn, Mr. and Mrs. Fred-Dominion, Winstler, Mass., 4-9.  
Batter and Austin-Orph., Bklyn., 4-9.  
Batters, The-Atlantic Garden, N. Y., 4-9.  
Barker, Eugene-Columbia, Chgo., 4-9.  
Barry and Harter-Orph., St. Paul, 4-9, Orph., Minneapolis, 11-16.  
Barry, Kath-Kith's, Cleveland, O., 4-9, Shea's, Buffalo, 11-16.  
Barry, Mr. and Mrs. Joseph-Orph., Boston, 4-9, Columbia, N. Y., 11-16.



**Direction of VION @ LOWE.**

[illegible]







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R. Murphy, Goforth and Doyle, and Frances Swartz and co., pleased large patronage Feb. 25-5.

**POTTSVILLE, PA.**—Family (H. Knott), mar.: Smith and Baker, Posti South Brothers, the Two Pantes, Peter Saline and Robinson, and William Shallen Feb. 25-5 to usual business.

**ST. JOHN, N. B.**—Edith's Feb. 25-5: The Hagleys, Dymas and Dymas, Steele and Munroe, Dodd Brothers, Morris and Steele, and Joe Ellis. Good business.

**BOULDER, COL.**—Temple: Mabel Hawthorne, May Edwards, and Frank Beach week Feb. 19-21. Strickland, Parks and Gilmore, Dorothy Roe, and G. E. Jones Feb. 25-5.

**LANSING, MICH.**—Riggs (D. J. Robson, mar.): Lola Wilton, Nellie Nelson, James Lucas, Duffy, Lucille and Duffy, drawing large crowds.

**THE DALLAS, OKLA.**—Orphanus, week Feb. 18: Olive Wayne, Two Semula, La Sella, and Vivian. Wayne and Hamilton.

### VAUDEVILLE JOINTINGS.

Frank Finney, chief comedian at the Oscar & Alice Theatre, Spokane, and author of "The Life of Dinky Don" and "Some of Herkimer," has signed with Shurtz and Beamon for a season on the road. He will join their forces April 10.

James F. Fulton, of the Fulton Brothers' Stock co., playing at the People's Theatre, Kansas City, has closed with that organization and will join Hal Davis and Ives McCauley in vaudeville for a few weeks. He will later join the Call of the South co. in

Marie Louise Grubbs, the first who came into the water tank twice a day, is the daughter of a Frenchman, since the prima donna role in Neptune's Daughter, is a native of Boston, where she studied at the New England Conservatory of Music. She has appeared with several operatic casts, but never had a prominent part. She recently joined the Grand Opera Co. of New York. Miss Grubbs is twenty-two years of age, and has not only possesses a remarkably powerful soprano voice, but also is an expert swimmer—an important accomplishment when one considers that she has to go in the water tank twice a day.

Marion Russell is the authoress of Tekla, the Half-Breed, and the story where her part at the Alhambra Theatre, this city, by Victor Rich was played. Through a mistake of the printer, Miss Russell's name did not appear upon the programme. Well of the Minor Halls and The Little Church Around the Corner.

The De Laur Trio is a new singing organization that will soon begin an American tour, singing everywhere from grand opera. The trio has just completed a European tour lasting three years, having appeared in all the large cities on the Continent. Mr. De Laur formerly the principal member of the De Laur-Tuberville quartet, one of the most famous vocal ensembles for his American contemporaries.

Seattle is to have an Eden Music. The Eden Music Co. was incorporated recently at Clifton by Seattle men with a capitalization of \$750,000. The incorporators are H. R. Turner, N. Cliffland, W. A. Curtis, Robert W. Bruce, and F. O. Thompson. The music will be sold by equipment to the place of the same name in New York.

The men employed by Al. G. Field were to find their northings very congenial. Joseph B. Butler has been the treasurer of the co. for over twenty years and "Doc" Golefer has been with the organization almost as long. Paul L. Lemke, the vocal director, has a number of friends, executive men with the co.

The members of the Cone Island station had to be called out on Thursday morning to go across order at Steenboch's Park between the Freda Glabe Tower and the representations of George C. Tilton, who came to promote the men which the big amusement structure, being built there was a glimpse over the amount of money to be

John Russell, of the Russell Brothers, recently wrote a letter to the "Irish World" which was published in the "Irish World" of Feb. 11. In it Russell defended his and his brother's fall in St. Louis and said that his brother had been shot in the back by a man carrying a handkerchief. Russell also said that he was not a member of the Irish American League and that he was not a member of the Irish American League and that he was not a member of the Irish American League.

Frank Murphy and Jack F. Magee, who have been with Williams' Imperial Barbecuers all season, continue the report that they will enter vanderbilt's next season's contest. They have been re-elected by Mr. Williams and will now be managed by him. They have purchased the Nulis Cottage at New Haven, Conn., and will divide the summer months between there and Mt. Clemens.

Dennis Miller and Adele Palmer, who are appearing in A Wise Guy, in vanderbilt, were married by Rev. Fr. Broughton, the Little Church Around the Corner on Feb. 24.

A. J. Duffy, manager of the Lancers and Ardours

of Music in Scranton, Pa., has returned to accept the management of a Keith theatre in Boston. His successor in Scranton has not yet been appointed.

Ribbons's Theatre in Cincinnati, which has been running for some time past as a popular priced vaudeville house, was closed last week for a few days before the matinee performance was scheduled to begin. The venture did not pay, and as the houses were said to be behind with the rent the owners took legal action, which resulted in the sudden end of the season.

Mr. Hayes sailed for Europe last week, to summer her vocal studies in Paris. She has not decided whether she will return here next season or play in

The suit of John T. and Eva Fay against Herbert and Groucho for an injunction to prevent the latter from using the name of the Fays will probably come on for trial this week.

Harry Le Clair, who has been laid up for several weeks with an injured knee, has recovered, and will fill vaudeville engagements for the rest of the season.

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